Ethel Smyth

(see within)

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The Boatswain's Mate

Comedy

in One Act and Two Parts

(after W. W. Jacobs' story of that name)

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a) Strings (can be soli) 4 Wood (C. Angl put in for firm: parts cued in score in red) - 2 Cor 1 Tr. 1 Trb. Trgl. & 2 Drums (a) & Percuss (b)

[Harp: written in but can be dispensed with]

Perc {to be written out with Drums so that if only one player {he can get something in

---

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THE BOATSWAIN'S MATE

COMEDY IN ONE ACT AND TWO PARTS

AFTER W. W. JACOBS' STORY OF THAT NAME

DRAMATISED FOR MUSIC AND COMPOSED

BY

ETHEL SMYTH

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~~Filed~~

See p 63

Length of amended dialogue
M.A. + B. — 1 minute
(1) T. + B. incl: Piccolo — 2
(2) T + B. — 2
(3) ~~[illegible]~~ T. + B. Mrs W + B. + Her interjection in Chorus } 1
6 minutes

just does the odd job

Overture 6 minutes
Intermezzo 5 "

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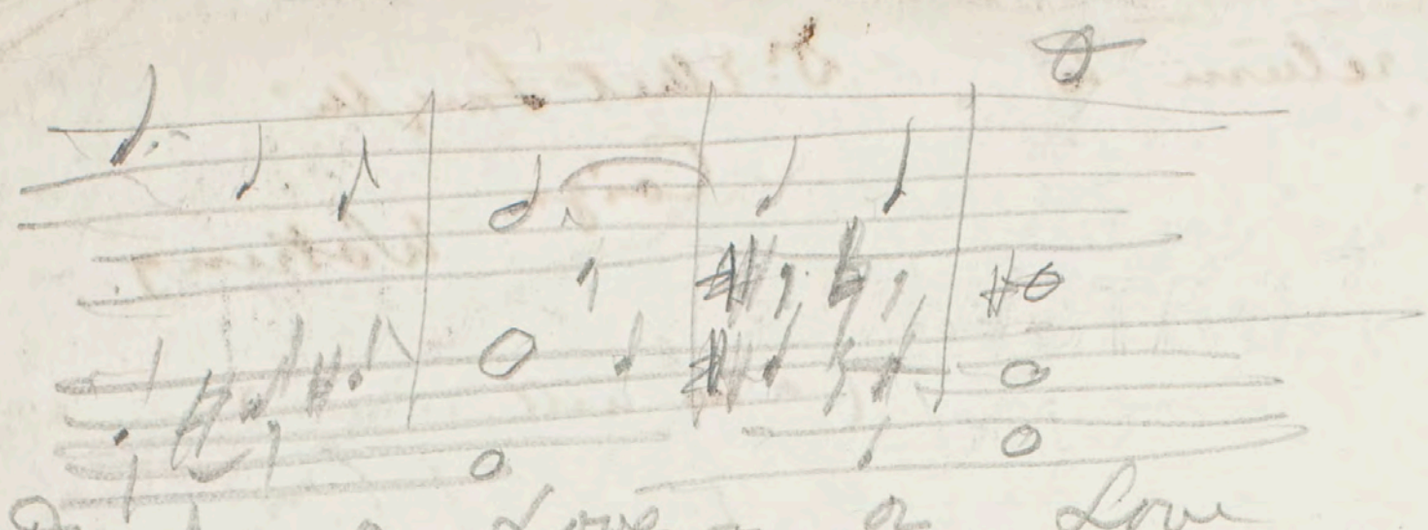

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THE BOATSWAIN'S MATE.

PERSONS:

HARRY BENN, ex-Boatswain . . . . . *Tenor*
NED TRAVERS, ex-Soldier . . . . . *Baritone*
MRS. WATERS, landlady of „The Beehive" . . . . . *Soprano*
MARY ANN, a servant girl . . . . . *Burlesque Actress (not necessarily a singer)*
A POLICEMAN . . . . . *Bass*
AGRICULTURAL LABOURERS . . . . . .
TWO CATS (behind the scenes) . . . . . .

PLACE: England. TIME: 20th Century.

CHARAKTERISATION:

BENN; short and rather prim, clean shaven, nautical cap; wrong side of 40.

TRAVERS; tall, good looking, soldier-like appearance; evidently on the tramp; boots worn, carries a bundle; bearing slightly devil-may-care, but very goodnatured and easy going; about 35.

MRS. WATERS; pretty, very neat; manner decided and business-like; an exceedingly attractive personality with evident sense of humour; 28 to 30.

MARY ANN; a mysogynist; robust physically and mentally, and very well able to take care of herself; 15 to 17.

POLICEMAN; a country constable; blend of extreme density and self importance; any age.

NOTE. This opera may be performed either with a pause between parts I and II or straight through; in the latter case its length is about 75 minutes. For full directions see page . . .

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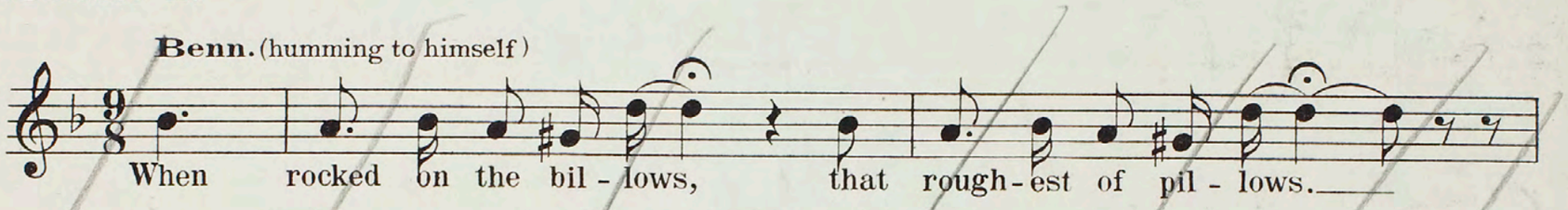
Part I.

The curtain rises on a summer's evening outside "The Beehive," a country inn. Under a couple of trees are rustic tables, at one of which **Benn** is seated with a mug of beer before him. On a bench at the opposite side of the door sits **Mary Ann**, her bundle beside her, stolidly waiting.

Scene I.

Benn. (humming to himself)



(he perceives that Mary Ann's eye is fixed on him, breaks off short, coughs, and takes a pull at his beer, wiping his mouth on his cuff).

Benn. (condescendingly) So you're going to spend the night with your Mother, are you?... Well, I daresay, the old lady 'll be glad to see you...

Mary Ann. (loudly and snappishly) She aint so very old, leastways not what you'd call old, not if she was a man.

Benn. (as before) What sort of age?

Mary Ann. Your sort of age I reckon, only men never gets old of course; pity too, for there's many a good tune played on an old fiddle; but they won't 'av it that way, not one of 'em; so there you are!

Benn. (stiffly) All the same I do wonder you like to go off and leave your mistress all alone like that.

Mary Ann. She's all right! Aint got no 'usband to look after 'er, like my por mother 'as.

Benn. (sententiously) No girl ought to speak disrespectful of her father.

Mary Ann. Decidedly such; but 'e don't 'appen to be my father; 'e's only my mother's second. Took 'im as a stop-gap, a neighbour said; "Well" says I "if that's a stop-gap give me an' ole in the fence."

Benn. I suppose he wouldn't have any of your cheek, that's about it.

Mary Ann. 'E shan't 'av any of my wages if I can 'elp it, and that's what 'e's after. Why 'e'd drink the bed from under my mother if he could; drank two starched gen - tleman's shirts fronts as she'd just got up only last week. O no, she ain't what you'd call lonely and unprotected!.. not by no means!

Benn. I can't think what you girls are coming to, or where you get your ideas from...

Mary Ann. (viciously) Where we gets our ideas from? Why, from seeing what's going on under our noses-same place some other people could get theirs if they wanted; only it don't always suit their book! (looks meaningly at Benn, and sniffs.)

Benn. (irritated) Well, upon my word... (Mrs Waters comes out of house.)

Mrs Waters. Here's your wages, Mary Ann, and tell that foolish mother of yours from me not to let your step - father know you brought them. (calls after the departing Mary Ann) And be back to work to morrow in good time, mind. (Exit Mary Ann.)

Scene II. (Mrs Waters stands knitting in the doorway, eyeing Benn with impatience.)

Moderato.

Benn *ad lib.*(sentimentally.)

rit.

As I was saying when the girl come in,

f *rit.* *dim* *p*

22

Allegro non troppo. (♩=100.)

Mrs Waters. *mf marc.*

And so do I!

B. *p*

I know what I want when I see it.

Allegro non troppo. (♩=100.)

p *mf* *p*

Mrs W.

B. *mf*

My feel - ings ne - ver ne - ver change!

f *p*

Mrs Waters.

f

Nor mine.

mf *dim.* *p*

Benn (timidly).

1

I'd have thought that a man a - bout the place, just to do the

Mrs Waters (with malice).

I can get them done without marry-ing a - gain, and chea-per too in the

B.

odd jobs.

Mrs W.

end!

2

Benn (sentimentally).

Yet sure - - - - ly the

Mrs Waters. no

no! Not at all! There's no-bo-dy's beer has a name like mine.

B. life is ra-ther lone - ly?

mf p pp

Mrs W. I get as much com-pa-ny as I want (with intention) some-times

p cresc.

Mrs W. more!

sf p

(lightly) (cheerfully)

Mrs W. Benn (impressively). Well, what a-bout burg-lars? She's

I was thinking of burg-lars. The girl a-way on a ho-li - day!

pp mf

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Mrs W. co - ming back to - mor - row.

espress.

sf *f* *sfp*

(impatiently) *a tempo*

poco rit. *f*

Mrs W. Well! let 'em! who cares?

Benn (mysteriously)

pp

Sup - pose they come to - night?

poco rit. *a tempo*

pp *sf* *sf* *f*

Mrs W.

pp

Benn (humbly)

But if they did come,

cresc.

mf *p* *pp*

Mrs Waters (shrugs her shoulders)

He might, but I doubt it;

B. sure-ly a man 'd come in han - dy?

6

Mrs W when it comes to ac - tion men are as mild as mothers milk.

Mrs W. Or may - be it's a ques - tion of

Benn (patronisingly)

That's be-cause we know our strength!

Mrs W. nerves; I'm not troubled that way my self never was from a

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7

poco rit. - - - - *a tempo*

Mrs W. child.

Benn. Well all I say is, I know what I want when I

7

poco rit. - - - - *a tempo*

mf *p*

Mrs W. and so do I

B. see it, *espress.* Hope

mf *f* *mf*

Mrs W. *f* *cresc.* *accel.*

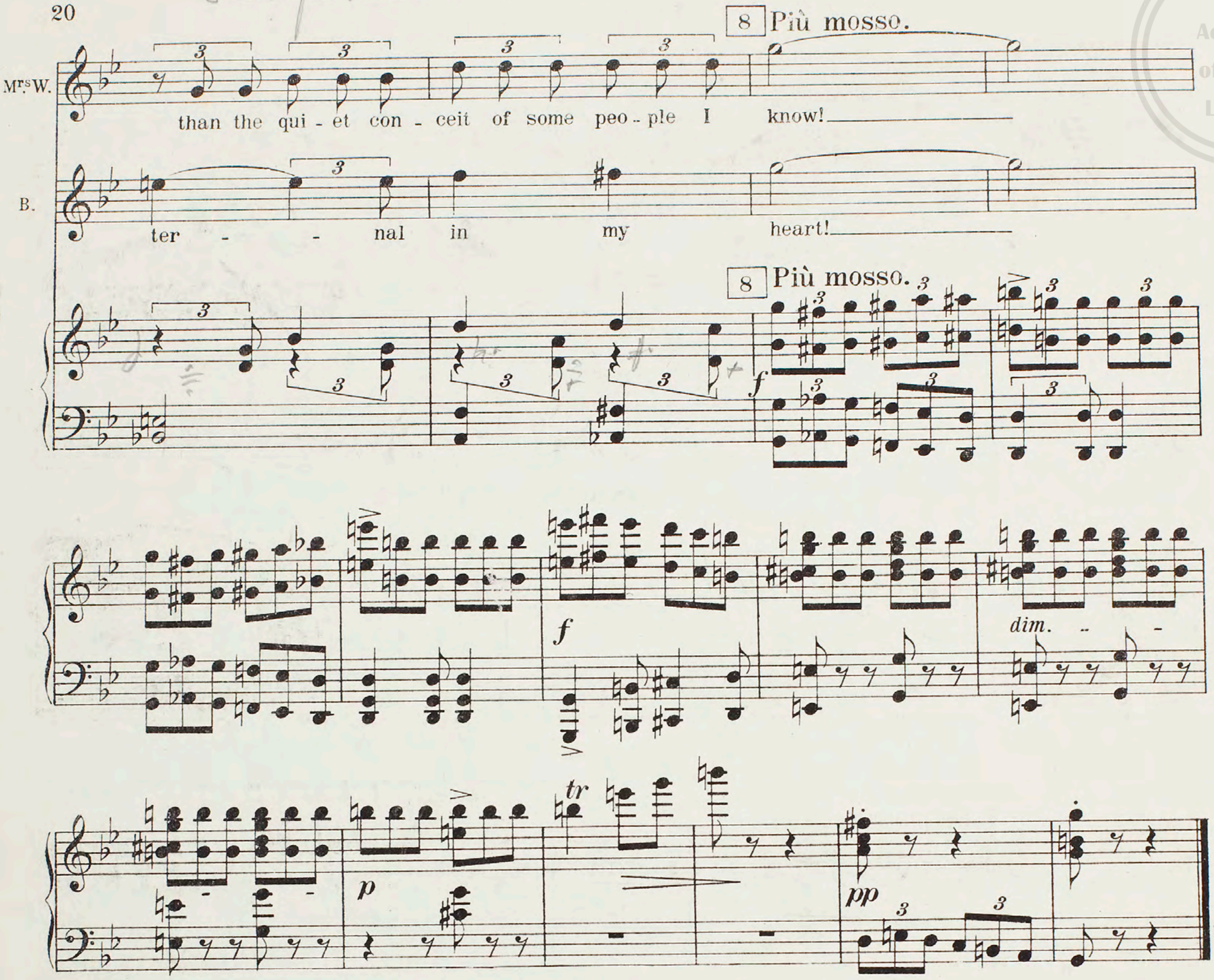
more's the pi - ty! there never was a - ny-thing more as-ton-ish - ing

B. blooms e - ter - - - - nal, blooms e -

f *p* *cresc.* *accel.*

see pencilled notes

(27)



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Mrs Waters. It's a strange thing, Mr. Benn, but you always ask me to marry you after the third glass.
Benn It's to get my courage up; next time I'll do it before I've had a drop. That'll prove to you I'm in earnest.
Mrs Waters It don't matter whether you're in earnest or whether you aren't. I'm not.
Benn (smirks) You mean in refusing me?
Mrs Waters (staring at him, coldly) I can't think where you got your conceit, unless it was on the sea – no women about to give men a sense of proportion, I suppose!... By the way are you doing anything in particular just now?
Benn Well, I'd counted on setting here and (he encounters her eye)... resting.
Mrs Waters ...because I want to run down to the village about a money order, (looks at watch) bless me! the office'll close in ten minutes, (runs up steps)
Benn (getting up eagerly) Pray allow me to.....
Mrs Waters ...and I was going to say, if any customers come while I'm gone perhaps you'll serve them. ~~(exit in house)~~
Benn ~~Sold again! (re-enter Mrs Waters putting her hat on)~~ Mrs Waters, you'll excuse me for mentioning it, but.... you can't have been of your present mind always, – not when the late lamented asked you the question!
Mrs Waters (darkly) Once bitten, twice shy! ~~I'll be back directly!~~ (Exit Mrs Waters, rapidly.)

(looking at watch) I never in my life met anything to equal your conceit – Bless me .. ~~...~~ I've got to run down to the village abt a money order & the office 'll close in 10 mins (said as runs into house)

B. Now if there is one situation I've always been trained to do myself justice in it's a stroll across the meadows with a lady friend

tying on her bonnet + passing him

in an agonised voice as she is nearly of the stage She stops, astonished

shrugs her shoulders

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Scene III.

Andante quasi recitativo. (♩= 63.)

f *ad lib.* *trm* *mf*

Benn (mournfully).

ad lib. *rit.* 9

O what a cru-el word to ut-ter!

rit. *a tempo*

mf espress. *p* *f* *dim.*

(he drops into a chair, and stares into vacancy)

Poco più mosso.

rit.

"Once bit-ten twice shy!"

sf *p* *trm* *sf* *rit.*

(to be sung in a dry matter-of-fact style)

Andante. (♩= 58.)

B.

When rocked on the bil-lows, ——— that

p *pp*

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10

B. rough-est of pil-lows, Fed up with the joys of a wan-der-ing life By

cresc.

B. dreams I was haunt - ed, by vi-sions en-chant - ed Of pi - ling up dol-lars and choos-ing a

mf *mp* *dim.* *pp* *cresc.*

11

B. wife, choos - ing a wife! As one who has paid his res-

p espress. *pp*

B. pects to the la - dies I thought to have car-ried it through with dis - patch. She

pp *p* *cresc.*

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B. knows I have mo-ney— then is-n't it funny That nothing will make her come up to the

mpp *cresc.* *mf*

Poco più mosso.

B. scratch, up to the scratch. I won-der

pp *pp* *poco accel.* *pp*

12

B. why?— Per-haps she's shy,— and yet she will slam down a pot with a look in her

(sentimentally)

B. eye,— not un-kind— but a look you find— in peo-ple of

sf *mf* *p* *p*

B.

poco rit. 2 a tempo 13 rit.

mas-ter-ful na-ture who know their own mind.

poco rit. a tempo rit.

cresc. f fp

Tempo I.

B.

Those soft lit-tle crea-tures with pert lit-tle fea-tures That

pp

B.

flat-ter and coax are the type I pre-fer, But fast-er and fast - er I

mf

14 rit. sostenuto

B.

rush to dis-as - ter; the slave and the sport of a woman like her, of a woman like

rit. tr sostenuto

pp sf p

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Richard Strauss

Allegro. (♩ = 100.) *(quasi recitativo)*

(tragically)

B

her!

Why do I do it?

mf

fp *pp*

B.

f

I know I shall rue it!

mf

fp *pp*

B.

rue it! rue it!

sf *p* *sf* *p*

Allegro. (♩ = 76.) (not too fast)

34

p

In case a cut is made, play
this bar leading to the
allegro moderato p 27.

O. pause sit

B.

poco rit. *a tempo* 13 *rit.*

mas-ter-ful na-ture who know— their own mind.

poco rit. *a tempo* *rit.*

cresc. *f* *fp*

Tempo I.

B.

Those soft lit-tle crea-tures— with pert lit-tle fea-tures— That

pp

B.

flat-ter and coax are the type I pre-fer,— But fast-er and fast-er I

mf

B.

rush to dis-as-te

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Allegro. (♩ = 100.) *(quasi recitativo)*

(tragically)

B.

her!

Why do I do it?

mf *fp* *pp*

3

B.

f

I

know I shall rue it!

mf *fp* *pp*

B.

rue it!

rue it!

sf *p* *sf* *p*

3

15

(spoken)

Moderato. (♩ = 76.)

B.

rue it!

pp *f* *p*

3

(in deepest depression)

B.

Ding dong bell

p *p* *mf*

16

B.

pussy's in the well. Who'll pull her out? Per-

p *mf* *mf* *f*

Poco sostenuto.

B.

rit. *rit.* *a tempo*

haps a boy scout! Cold and dank down she sank!

p *mf* *rit.* *sf* *p* *mf* *pp* *dim.*

(shakes his head)

17

B.

rit.

There she lies no-bo-dy cries!

pp *pp* *rit.* *dim.* *ppp*

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Allegro moderato. (♩ = 84.)

(he starts, and stares upwards with a fatuous expression.)

B.

rit.

Meno

And

tr

f

mf

rit.

mosso.

poco rit.

yet while blossom-ing hopes may droop and per-ish a gentle voice on the

sf

tr

espress.

poco rit.

poco sostenuto *con senti-*

breeze I hear and it says to me: With - out a hus - band to

pp

poco rit.

cresc.

f

sf

mento essagerato *poco rit.*

rit.

love, o - bey, and cherish, a woman's just like i - vy with-out a tree, like

dim. *colla voce*

p

marc.

p cresc.

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B.

rit.

Allegro molto. (♪ = 184.)

i - vy with - out a tree! She'll run a - long the ground but she'll

f *rit.* *p* *pp*

B.

soon turn round And look for a tree, or may - be a post— or may - be a

sfp

19

B.

post And up it she will climb in a ve - ry short time, and

pp

cling on tight to the tree's de - light— for with -

f *p*

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B.

out a man, a wo-man is lost! Then

cresc.

f *mf* *p*

20

B.

stick it Har-ry Benn, For you can't tell when The wind may change and the tide be your

cresc.

mf

B.

friend! You're not too old and a sai - lor bold who won't take no for an

pp

B.

ans - wer, who won't take no for an ans - wer; so hang it all you're

cresc.

f *p*

B.

bound to win in the end! So hang it all, hang it all

cresc.

fp *fp*

21

B.

you're bound to win in the end!

rit. *a tempo*

sf *sf* *rit.* *sf colla voce* *f a tempo*

B.

mf *f*

accel. *cresc.* *ff*

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Scene IV. (Benn struts about in a self satisfied manner: Travers enters, unobserved by Benn, and walks up the steps of the house.)

Travers. Well, old cock, if stamping about and swearing'll do it I make no doubt you will win in the end! (raps on open door) Hullo! no one in! that's queer!

Benn. (rather abashed) I can give you anything you like to call for.

Travers. (aside) The landlord, by Jove! (aloud) good evening Sir, two four ale, if you please, and out here if it's the same to you.

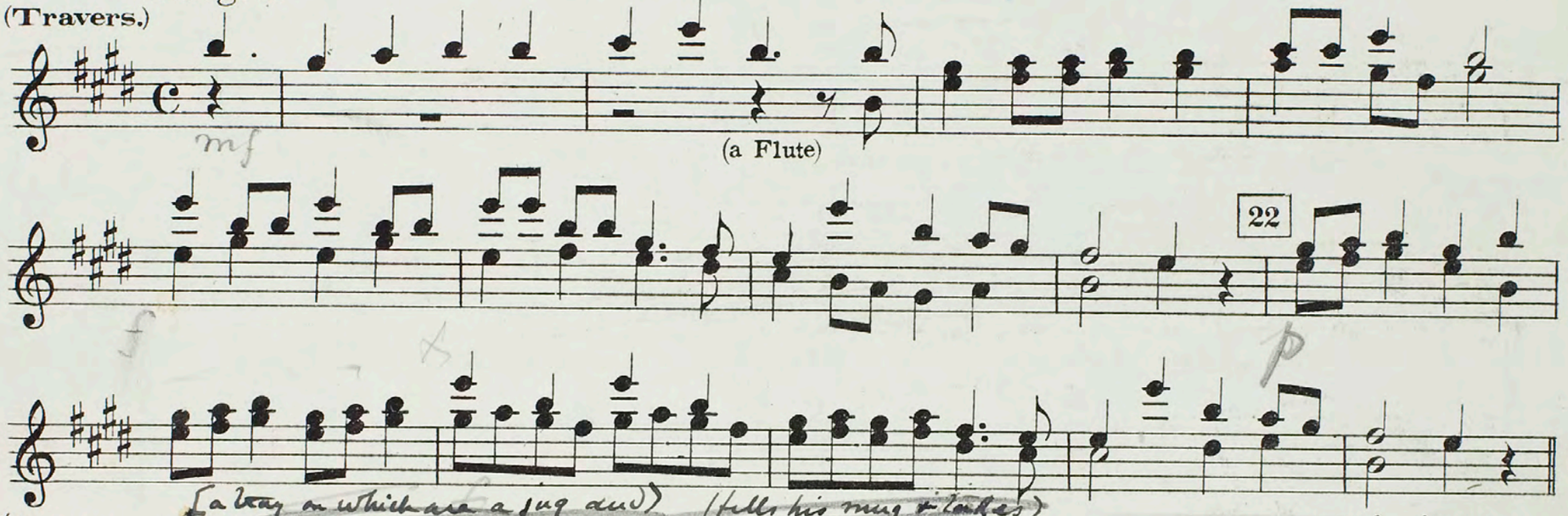
Benn. Right you are! (goes into house)

Travers. (turns out his pockets) Fourpence all told! well here goes half of my capital... a drink's a drink anyway! (He whistles cheerfully.)

(Scene IV. Nr. 1.)

Allegro.

(Travers.)



(Benn emerges with two mugs of beer and watches Travers taking a long pull at the one set down before him.)

Benn. (aside) The very man I've been looking for, I do believe! (aloud)

Travers. Ah! that's better.

Benn. Khaki 'ero, aint you?

Travers. Was; now I'm my own commander-in-chief.

Benn. Padding it?

Travers. Yes, I've plenty of time now. (finishes the beer) Nice little place of yours, this. (Benn slightly at a loss) 'Tis yours, ain't it?

Benn. Well, not exactly; leastways not yet. It belongs to a lady wot left me in charge, she being gone down to the village and me a great friend.

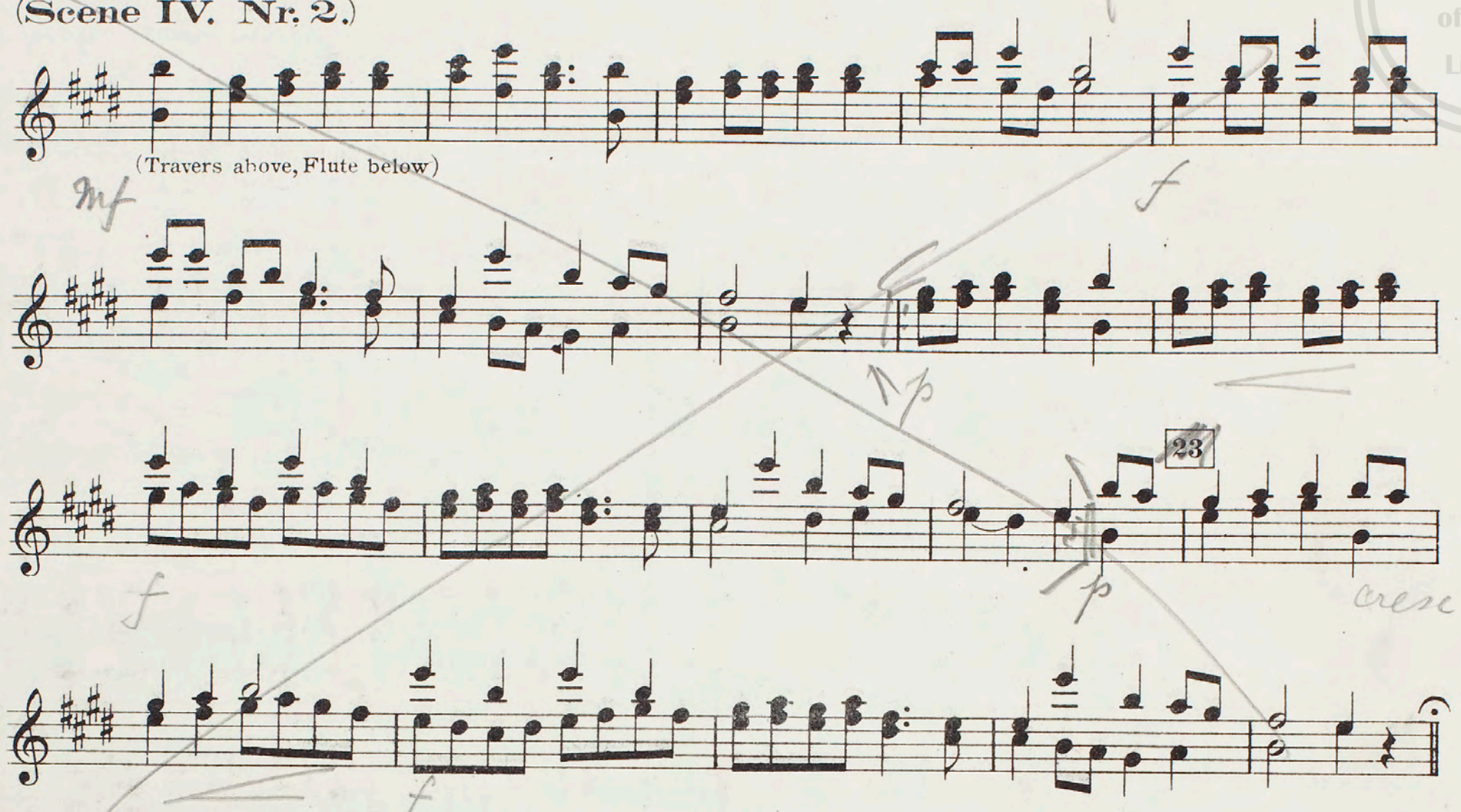
Travers. (winks) A lady wot you've got your eye on, so to speak? Got a pipe o' baccy, mate? Thanks. Well, you're in the right. It's a nice little place, tho' quiet. (Gets up and looks at the roof) Anything wrong with the rain pipes, or the scullery sink, maybe?

Benn. Not as I know on. What makes you ask such a question?

Travers. Because 'fore I enlisted I learned a bit of plumbing about all I did learn! And a job'd come in remarkable handy just now.

Benn. Well, if you're in no hurry, call in here tomorrow, and I daresay you'll find there's a job going. (Confidentially) I ain't master here yet, but my word goes for something in that quarter, and I like a soldier always did. Have another glass! (Benn goes into the house, Travers whistles as before.)

(Scene IV. Nr. 2.)



(Benn has meanwhile emerged again with two mugs, and puts down one before Travers.)

Benn (aside). The very man I've been looking for, I do believe!

Travers. Here's to her good health; and when's it coming off?

Benn (Sighing). Ah, that's the trouble!

Travers. Won't name the day?

Benn. Worse than that.

Travers. She ain't refused you, has she?

Benn. Five times in the last fortnight.

Travers (laughs). Stick to it, Mate, you'll wear her down yet!

Benn. That's what I count on. I lay back a good bit o' money, too, when I was at sea; but, bless you, she don't seem to care about that.

Travers (surprised). You don't say so!

Benn. I keeps on telling her she's a lone widder, and "The Beehive" a lonely place. Why, the nearest house is half a mile off!

Travers. Silly place for a pub!

Benn. 'You wants a man to protect you', I says, but she only laughs. Then again I'm a small man - small but stiff - and she likes tall men.

(*NB.* If Benn is a tall man the remark would run "she only laughs. Yet there aint much wrong with my phiseek, is there? and I've often 'eard 'er say she fancies a tall man".)

Travers (stroking his moustache). Most of 'em do; why one day at Ramsgate, when I was in the Army... (laughs)

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(Scene IV. Nr. 3.)

Allegro. (♩ = 132.)

Travers.

Lord! shall I ever forget it!... A friend and I were on the pier

f *dim.* *pp*

Tr.

list'-ning to the band O, when two young la - dies smart as paint came strolling down the

mf *dim.*

24

Tr.

strand O! Says I to him: "Here's luck in-deed! I'll con-duct the tall one, and

p *p* *cresc.*

Tr.

as for you, young five foot two, go up and claim the small one!" We

mf *dim.* *p* *pp* *sf*

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Tr.

raised our hats and soon paired off Just as I had planned it, when

pp *marc.* *mf*

(44)

25

Tr.

Tom's young la - dy— pulls up short Says she, "blowed if— I

mf *dim.* *p*

Tr.

stand it!" Why should we pair like bloom - ing— dolls

f *sf* *mf* *sf* *mf* *sf*

Tr.

sor - ted out for pri - zes or like the beasts in—

p *mf* *dim.* *pp* *cresc.*

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Benn.

f

I

Tr.

No - ah's Ark that tramped a - long in si - zes?

mf

f

26

B.

say old man hold on one mo'!

Tr.

I can't af - ford to drag a - round

26

p

f

Tr.

un - der-sized a - bor - tions that may - pole girls will

mf

f

Tr.

pick for choice as foil to their pro - por - tions. So

mf

p

27

Tr.

Ma - ry Jane" (this to her friend) "now___ the time___ has

dim. - - - -

pp

come dear, to hand your sol - - dier man to me and

mf

dim. - - - -

28

Tr.

take on Hop o' my Thumb here!" She grabs my arm, says

p *cresc.* - -

f

f *dim.*

(voce falsetto)

Tr.

poco rit. - - - - *sost.*

Ma-ry Jane calm-ly and se - date - ly___ „we'd best not tear this_

sost.

espr.

p *p*

dim.

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(voice naturale)

dim. - - - rit. - - - a tempo (ma sostenuto)

Tr.

man in half!" — And walks off slow and state - ly.

a tempo (ma sostenuto)

rit. *tr* *pp* *ppp* *pp* *dim.*

(Travers bursts out laughing: Benn tries to attract his attention.)

29

Tempo I.

f *marc.*

Benn. (Spoken) I say... I say.... I say!!!...

strin - - - gen - - - do

cresc.

(Throughout the above Benn has tried several times to stop the flow; at last he has sat down with an air of resignation.)

ff *sff*

(Travers stops laughing)

Benn. Excuse me for interrupting you, old chap, but while you've been talking an idea has jumped into my head - leastways, it's been there for some time - turning over and over till my brain-pan fair ached with it. Well, I b'lieve you're just the man I've been looking for to help carry it out. (pause) Not over and above fond of work?

Travers. (winks) I love it, but we don't always get what we want - it wouldn't be good for us.

Benn. (sighs) That's true enough. Would half a quid be of any use to you?

Travers. Look here, just because I asked you for a pipe of baccy and let you stand treat for a glass--

Benn. No offence; I mean if your earned it--

Travers. Gardening and windows? (Benn shakes his head) Scrubbing, perhaps? Last house I scrubbed out I did it so thoroughly they accused me of pouching the soap, hang 'em!

Benn. And you didn't? (Travers gets up and knocks ashes out of his pipe.)

Travers. I can't give it back to you 'cos I've smoked half of it, and I can't pay you for it because I've only got twopence left, and that I want for myself. So long, matey, and next time a poor devil asks you for a pipe, be civil.

Benn. I never see such a man for taking offence in all my born days. I 'ad my reasons for that remark, mate; good reasons, they was. (Travers grunts and picks up his bundle) I spoke of half a sovereign just now, and when I tell you that I offer it you to do a bit of burgling, you'll see how necessary it is for me to be certain of your honesty.

Travers. Burgling? Honesty? Are you drunk, or am I?

Benn. Meaning for you to pretend to be a burglar.

Travers. We're both drunk, that's what it is!

Benn. If you don't agree, mum's the word and no harm done (holds out his hand)

Travers. Mum's the word. My name's Ned Travers and, barring cells for a spree now and again, there's nothing against it - mind that.

Benn. (soothingly) Might 'appen to anybody. You fill your pipe and don't go chucking good baccy away again. (Travers fills his pipe) Well, the idea is this way; I want to kill two birds with one stone - prove to her that she does want being protected and that I'm the best man to protect her. D'ye take my meaning?

Travers. (feeling Benn's biceps) Like a lump o' wood!

Benn. You see how she'll go out trustful and confidin' and leave me to guard the place? My opinion is that she loves me without knowing it.

Travers. They often do.

Benn. Consequently I don't want her to be disappointed.

Travers. It does you credit.

Benn Now if you do what I want you to tonight, and it comes off all right, damme, I'll make it two quid!

Travers. Go on, Vanderbilt! I'm listening.

Benn. You meet me 'ere in this spot at about two o'clock in the morning, and I'll put you through a window I knows of. You goes upstairs and alarms her; and she screams for help. I'm watching the house, faithful-like, and 'ears 'er scream. I dashes in at the winder and knocks you down and rescues her. D'ye see?

Travers. (coldly) I hear.

Benn. She clings to me in her gratitood, and proud of my strength and pluck, she marries me.

(Scene IV. Nr. 4.) (Travers manner is dry and unenthusiastic: Benn, revelling in the prospect of his own bliss, does not notice this.)

Andante. (♩ = 76.)

Benn. *f*

And a fine plan it is too!

rit.

Allegro moderato. (♩. = 92.)

Travers.

That's the plan, is it?

(methodically)

You

Andante. (♩ = 76.)

f

sf

Allegro moderato. (♩. = 92.)

p

notice this)

B.

Fright - ened and pale she clings to me

30

Tr.

knock me down...

30

p

mf

B.

And she in her gra-ti - tood mar - ries me...

Tr.

get a black eye, but no matter...

f

dim.

p

40 **Travers** (ironically)

Proud — of your strength, proud — of your pluck, here — says she is my heart

mf *mf* *f*

Benn (ecstatically)

31

Here says she — is my heart and my hand!

Tr.

and my hand! Here says she — is my heart and my hand!

31

pp *mf*

B.

Then I put up the banns...

Tr.

And I — get a five years ho - ney-moon!

p *f*

(cheerfully)

B.

No, not a bit of it! You up and es - cape!

(gloomily)

Tr.

Sup-pose I'm caught...

f *pp* *mf* *p* *mf*

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B. *rit.* *sostenuto ad lib.* Andante. 32

Why who's to catch you? She's a - lone in the house!

Tr. *rit.*

But what a-bout the

rit. *sostenuto* Andante. 32 *rit.*

sfp *pp*

Tempo I.

Tr.

neigh - bours? Are they deaf or cripples or what? for no doubt she'll

mf *p*

Tr.

start to scream like mad, to scream like

mf *cresc.*

Benn. *ff* 33

But there's not a soul with-in half a mile to hear her!

Tr.

mad. is that

two

ff 33 *p*

52

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(insisting)

B. it is so!— not a soul with - in

(reflecle vely)

Tr. so?— not a soul with - in

dim. pp mf 3

Ossia.

you run off like the wind

B. half a mile to hear her, you run a-way as fast as ev-er you can

Ossia. run

Tr. half a mile to hear her, as

(smiling)

rit.

B. and I let you

off like the wind

Tr. fast as ev-er I can

rit.

pp

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34

B. run

a tempo

(fatuously)

why no since

(doggedly)

Tr. Won't it look queer your letting me run?

34

a tempo

8 tr

mf

f p

B. frightened and pale she clings to me! and two quid! and I a blooming

Tr. I get a black eye and two quid! that's all ve-ry

mf

sostenuto rit. 35

B. bride!

a tempo

(picks up his bundle)

Tr. fine and then comes my five years ho-ney - moon!

sostenuto rit. 35

a tempo

f

sf colla voce

sf

mf

sf

sf

L'istesso tempo *(ma rubato)*. (♩ = 92 circa)

B. (surprised) *con affetto*

What? you won't do it?

Tr. *leggiere* (emphatically)

Time I was todd-ling, so long! I'm hanged if I do!

L'istesso tempo *(ma rubato)*. (♩ = 92 circa)

Meno mosso. *poco sostenuto* *a tempo*

B. I'd down and

Tr. Ac-ci-dents may hap-pen, and where should I be then?

Meno mosso. *a tempo* *poco sostenuto*

nf *pp*

(very pressingly) 36

B. clear you. stop! I'll make it

(moves off)

Tr. *ad lib.* You might! but then a-gain you mightn't!

36

mf *sf*

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B. three quid... I've ta-ken a fan-cy to you... you're just the man for the job. (dryly)

Tr. Than-kee!

mf *p*

B. (Benn hauls Travers back) Look here, you shall

Tr. Than-kee! So long.

sfp *f animato* *p*

B. have it in black and white, all fair and square, all fair and square;

(fumbles hastily in his pockets)

cresc. *f* *dim.* *p*

B. *ad lib.* here's letters with my name and address... 37 *rit.* cast your eye o-ver 'em!

colla parte *f rit.* *sf*

(Benn hands letters to Travers who examines them carefully.)

Travers (wavering)

Allegro moderato. (♩ = 126.)

Well, if you give it me in

marc.

f

(Benn sits

Benn.

Then should there be an ac - ci - dent it's worse for me than for

Tr.

wri - ting...

p *mf*

down at table, prepared to write.)

B.

you... And if all turns out well as it will do,

Tr.

That's so!

play stronger

pp *p* *tr*

38

rit. *f* *sost.* rit molto *rit.* *a tempo*

B.

you'll have done a Christian ac - tion; come — you ain't faint hearted are you?

sost. rit molto

rit. *sf* *sf* *sf* *rit.* *a tempo* *pp*

get more bass

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Meno mosso.

(slyly)

(Travers winces)

B. Why, a sai - lor'd take on a job like that just for the fun of the thing, just for the

39

(aside)

B. fun of the thing! A bull's eye! **Travers** (strides up to the table)

poco a poco accel.

Go on, mate!

39

poco a poco accel.

B. A bulls eye!

(he claps Benn on back)

Tr. I'm your man!

cresc.

40

sost.

Tr. You write as follows.

accel.

sostenuto

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Moderato.(♩ = 96.) *(tempo rubato)*

Benn (writing)

I Harry Benn

(dictating)

Tr.

This is to give no-tice that I Harry Benn

Moderato.(♩ = 96.) *(tempo rubato)*

sfp

B.

Sound mind and bo-dy.

Tr.

3

be-ing of sound mind and bo-dy.

Have

marc.

sf *f*

p

marc.

f

60

41

B.

pre-tend to be a

Tr.

3

told Ned Tra-vers to pre-tend to be a burg-lar

41

sf mf

cresc.

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(with same emphasis, underlining as he writes)

B. *poco rit.* burglar. *poco sost.* He ain't a burglar.

(with emphasis)

Tr. He ain't a burglar.

poco rit. *marc.* *poco sost.* *sf* *sff* *sff* *dim.*

B. all the time.

a tempo

Tr. And I shall be out-side all the time. It's

marc. *a tempo* *mf* *marc.*

B. *rit.* ship-shape signed Harry Benn

Tr. *rit.* all above board and ship-shape signed Harry Benn (Benn hands the paper to Travers, who pockets it.)

rit. *p* *cre* - *scen* - *do* *f* *sff*

Allegro vivace. (♩ = 110.)

42

B. Once you're o - ver the win-dow sill I'll

Tr. Right you are,

Allegro vivace. (♩ = 110.)

42

f *p* *mf*

B. hand you the three quid then and there.

Tr. right you are!

fp *mf* *f*

B. Sol - dier or sai - lor, when there's a man's work to be done

Tr. Sol - dier or sai - lor, when there's a man's work to be done

f *p* *cresc.*

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all thro good

B. give 'em to me be - fore a - ny - one!

Tr. give 'em to me be - fore a - ny - one!

43

f *p*

B. give 'em to me be - fore a - ny - one!

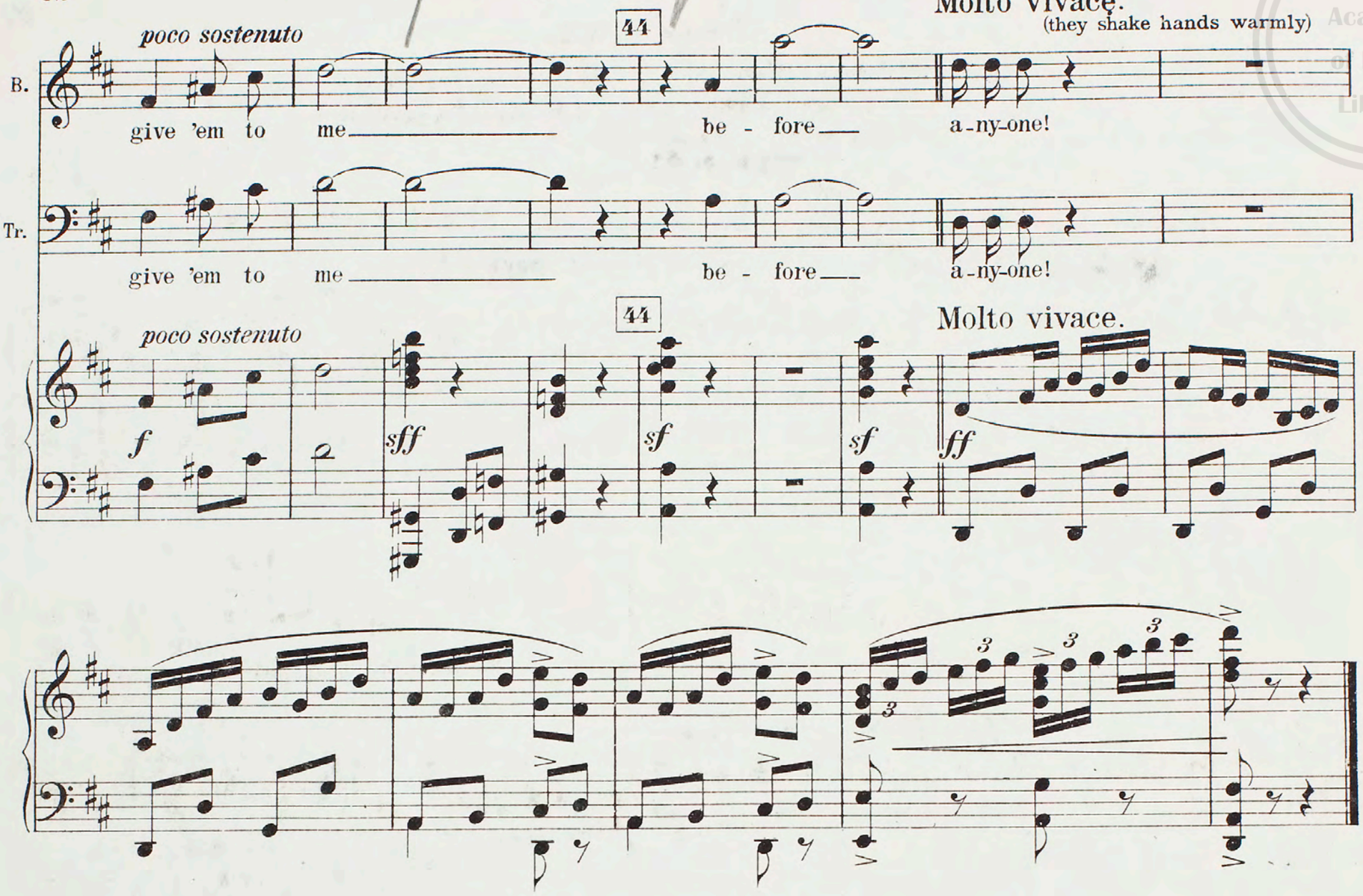
Tr. give 'em to me be - fore a - ny - one!

f *p*

B. *mf* *cresc.* Sol - dier or sai - lor, sol - dier or sai - - - lor,

Tr. *mf* *cresc.* Sol - dier or sai - lor, sol - dier or sai - - - lor,

cresc. *f* *sf*



Travers. At 2.30 sharp I'll be here.

Benn. Right-o; and between pals here's half a crown to go on with. I may as well show you the window, though the latch wouldn't puzzle a baby. (starts to go round corner of the house) Good Lord, there she is coming back already; I see her stepping over the stile!

Travers. I'm off! So long (exit hastily; Benn seats himself and pretends to be reading the newspaper; enter Mrs Waters.)

Scene V.

Mrs Waters. Well, Mr Benn, done any business?

Benn. Only one por feller, sort of tramp, as paid for one glass and let hisself be treated to another four mugs in all and there's the money.

Mrs Waters. Well, thank you, and good-night!

Benn. It goes to my 'eart to leave you all alone, and night falling fast!

Mrs Waters. Oh dear! Don't let's have that all over again. The best of friends must part, and what's more I can't have you hanging about here all day. I've got my good name to think of all the more as I'm not likely to change it! So goodnight to you. (Exit Benn slowly.)

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Scene VI.

Mrs Waters. Pussy, pussy, pussy! Wherever can that cat have got to! (she begins collecting the mugs) The more you call her the less she comes...

Allegretto grazioso. (♩. = 116.)

But I can't blame her, for I'm rather that way myself!

mf *mf* *p*

Mrs Waters.

Sup-pose you mean to do a gi-ven thing, let some-one come and say it ought to be

cresc.

pp *staccato* *cresc.*

45

Mrs W.

done, and all of a sud-den you'd ra-ther die than do it!

mf *p*

espress.

Mrs W.

mf

A-gain you think you'd like to see a friend, but

pp *pp staccato*

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Mrs W. if the friend turns up to spend the day — you cannot i - magine what mad - ness made you sug -

cresc. f

cresc. f

46

Mrs W. gest it! Per-haps at times you feel a

p cresc.

espress. p p espress. pp cresc.

47

Mrs W. lit - tle lone - ly, a lit - tle lone - ly, but Mis-ter Wrong comes

mf mf cresc.

mf dim. pp cresc.

poco marc. il basso

Mrs W. bo-ther-ing you to have him, bother-ing you to have him. At once you feel like

f f dim. cresc.

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Mrs W.

end - ing your days in a light - house,

f *p* *cresc.*

48

Mrs W.

mf *dim.* *sf* *dim.* *pp* *p* *sf*

end - ing your days in a light - house,

Mrs W.

f *f* *dim.*

at once you feel like end - ing your days

mf *sf* *mf* *p*

Mrs W.

— in a light - house.

pp *fp* *trm* *ppp* 1

49

(pensively)

Moderato. (circa ♩= 112.)

Mrs W.

I sup-pose it's the con-tra-ri-ness of hu-man na-ture!

rit.

p

p

rit.

pp

Andante. (♩= 66.)
(rustling of leaves)

(Mrs Waters pauses in her work and begins to dream.)

pp

3 3 3

Mrs Waters.

50

mf

Heigh - - - ho!

dim.

rit.

ppp

and

a tempo

Mrs W.

yet, as the day clo - ses in, a day like

rit.

a tempo

pp

dim.

rit.

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Mrs W. *a tempo* *poco rit.*

this. the air so soft and kind - ly

a tempo *ppp* *mf* *pp* *mf* *dolce* *poco rit.* *marc.*

51

Mrs W. *a tempo* *pp* and a

a tempo *pp* *pp* *sf p*

Mrs W. *dim* *sostenuto*

lit - tle wind blow - ing, and ev' - ry where the scent of new mown hay and

pp *tr*

52

Mrs W. *a tempo*

flowers,

a tempo *pp* *calando* *marc.* *mf*

tempo sostenuto poco a poco cresc.

Mrs W. Then strange thoughts come stealing a - long in the twi - light, dreams_

poco a poco cresc. - *mf* *p*

Mrs W. and mem - o - ries of long___ a - go!___

mf *dim.* *sf p* *dim.* *pp*

53

Mrs W.

poco animato *mf* *dim.* - *pp* *espress.* *p* *dim.* - *pp*

marc. il basso

(sadly) *ad lib.*

Mrs W. What says the old song? "Spring___

rit. - *mf* *dim.*

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Mrs W. — time the on - ly pret - ty ring — time" and yet. —

poco sostenuto

p

poco sostenuto

pp

Andante tranquillo.

p semplice

Mrs W. What if I were young a-gain, care - less and gay,

pp

p

54

Mrs W. what if I were young a-gain just for to - day, the hot sun in glo - ry set-ting, — with

mf

mf

Poco più mosso.

rit.

Mrs W. gold thread the vine leaves fret ting. —

dim.

Ah well I know, if my heart were still young where my thoughts would be

dim.

rit.

pp

p

dim.

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Tempo I.

Mrs W. now! When the long day's work was done, night coming fast,

marcato la melodia

p *p*

55

Mrs W. on the ti-red world would fall si-lence at last, the birds in their warm nest sleep-ing — the

mf

Mrs W. stars one by one forth peep-ing. —

rit.

pp

Swift like a ghost I would steal down the

dim. *rit.* *pp* *pp*

Tempo I.

Mrs W. path to a spot I know well! What if one were waiting there,

dim. *p* *pp*

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56

Mrs W. wai - ting for me? O - ver-head the ruff-led pines sing like the sea,... a

cresc. *dim.*

Mrs W. star from the bright sky fall-ing the de - sire of our young hearts call-ing.

rit.

pp *cresc.* *mf* *dim.* *rit.*

57

Poco più mosso. *(ma meno che prima)*

Mrs W. Ah well I know that to - day, e'en as then, I would cling to my dream!

rit. *sostenuto* Tempo I.

espress. *p* *cresc.* *dim.* *rit.* *sostenuto* *pp* *pp*

Mrs W.

espress. *cresc.* *mf* *molto rit.* *f* *pp*

Scene VII. (In the distance you hear the shouting and singing of laborers coming home from work. Mrs Waters starts and goes on tidying up.)

Mrs Waters (spoken) Well there's a cure for dreaming and such folly!

(with abject sentimentality)

A Man. (behind the scenes; other men occasionaly chime in)

solo

O Ma - ry I try to for-

Man. tutti

get you! I try, but t'is e - ver in vine

solo

your

Man. tutti

sweet face is al - ways be - fore me and fills me with long-ing and pine.

(The music suddenly breaks off: loud laughter and chaff.)

Mrs Waters. I do wonder what the world would be like if as soon as work was done the girls were to start drinking and making that noise!

(Mrs Waters enters the house: meanwhile the music starts again and the men, who have obviously visited another public house already, come straggling in; some singing, some accompanying on banjo, concertina, and penny whistle, while others nearly drown the music with chaff and laughter. A very horrible noise results.)

58

2 or 3 Men.

Last eve-ning you smiled O so kind - - ly, and gave me your dear hand to

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2.or 3. M.

'old next morning I fly to you, dar - ling, and find you so cru-el and

poco rit.

cresc. ff mf poco rit.

(The men take possession of the benches and begin rapping the tables.)

Allegro. (♩ = 112.)

2.or 3. M.

cold!

Too slow

Tenor.

Bass I.

Bass II.

Chorus.

El - lo!

f

Allegro. (♩ = 112.)

ff

8

(rapping)

59

Mugs all round!

El - lo Mis-sus mugs all round

mf cresc. f

f who'll stand treat?

ff mugs all round El - lo Mis - sus mugs all round!

f I'll stand treat!

ff mugs all round El - lo Mis - sus mugs all round!

ff mugs all round El - lo Mis - sus mugs all round!

mf

ff

3

ff

(to a young fellow who is slinking off)

f Now Sam - my you be a man! don't give in to start with!

sff p

mf

60

p don't give in to start with!

p don't give in to start with!

(chaffing)

mp he's a - fraid

mp He's a - fraid of his in - ten-ded!

60

f

p

p

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he's a - fraid, he's a - fraid

— of his in - ten-ded, he's a - fraid, he's a - fraid

he's a - fraid of his in - ten - ded!

— don't you mind her, You be a man! — You be a

— don't you mind her, You be a man! — You be a

Sam-my don't you mind her, You be a man! — You be a

61

man El - lo! El - lo there!

man El - lo! El - lo there!

man El - lo! El - lo there!

61

81

Score

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ff

Mugs all round! El - lo Mis-sus mugs all round El - lo Mis-sus mugs all round

ff

Mugs all round! El - lo Mis-sus mugs all round El - lo Mis-sus mugs all round

ff

Mugs all round! El - lo Mis-sus mugs all round El - lo Mis-sus mugs all round

tr

ff

Mrs Waters (suddenly appears in doorway)

62

f

Now you be off! you've had e-nough to drink as it is. I won't have

sf *p*

Mrs W.

braw-ling a - bout my place

f *mf*

But look 'ere, it

f *mf*

But look 'ere, it

cresc. - - - *f* *ff* *sf* *sfp*

Mrs W. It's clos - ing time up here, my man

aint yet clos - ing time.

aint yet clos - ing time.

sf *p* *sf*

Mrs W. *f* it's clos-ing time up

Tenor. *f* it aint yet clos - ing time.

Bass I. *f* it aint yet clos - ing time.

Bass II. *f* it aint yet clos - ing time.

f *f* *mf*

63 (to Sammy)

Mrs W. here! What! you Sam-my E - vans!

sf *f* *p* *sf* *dim.*

Mrs W. going to be married too in a week You ought to be a - shamed!

f p f

Mrs W. go home at once! Now then all of you

f

Chorus.

Tenor. (to Mrs Waters) f t'aint clos - ing time

Bass I.

Bass II. (to Sammy) p dont you give in to start with!

p f

Mrs W. go home at once.

64

accept far too weak

f it aint yet clos - ing

(to Sammy) p dont you give in to start with

64

mf p cresc.

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Mrs W. Its clos-ing time up here

time but the

time But the law but the

but the

f *p* *f*

(with decision)

Mrs W. I'm the law up here

law says.

law says.

law says.

f

65

(very amiably)

Mrs. W. Come, like good fel-lows

f *f* *ff* 1 *p*

Mrs. W. Go home at once go home

p *cresc.* *mf*

Mrs. W. at once Good night to you all,

rit. *sostenuto* *rit.*

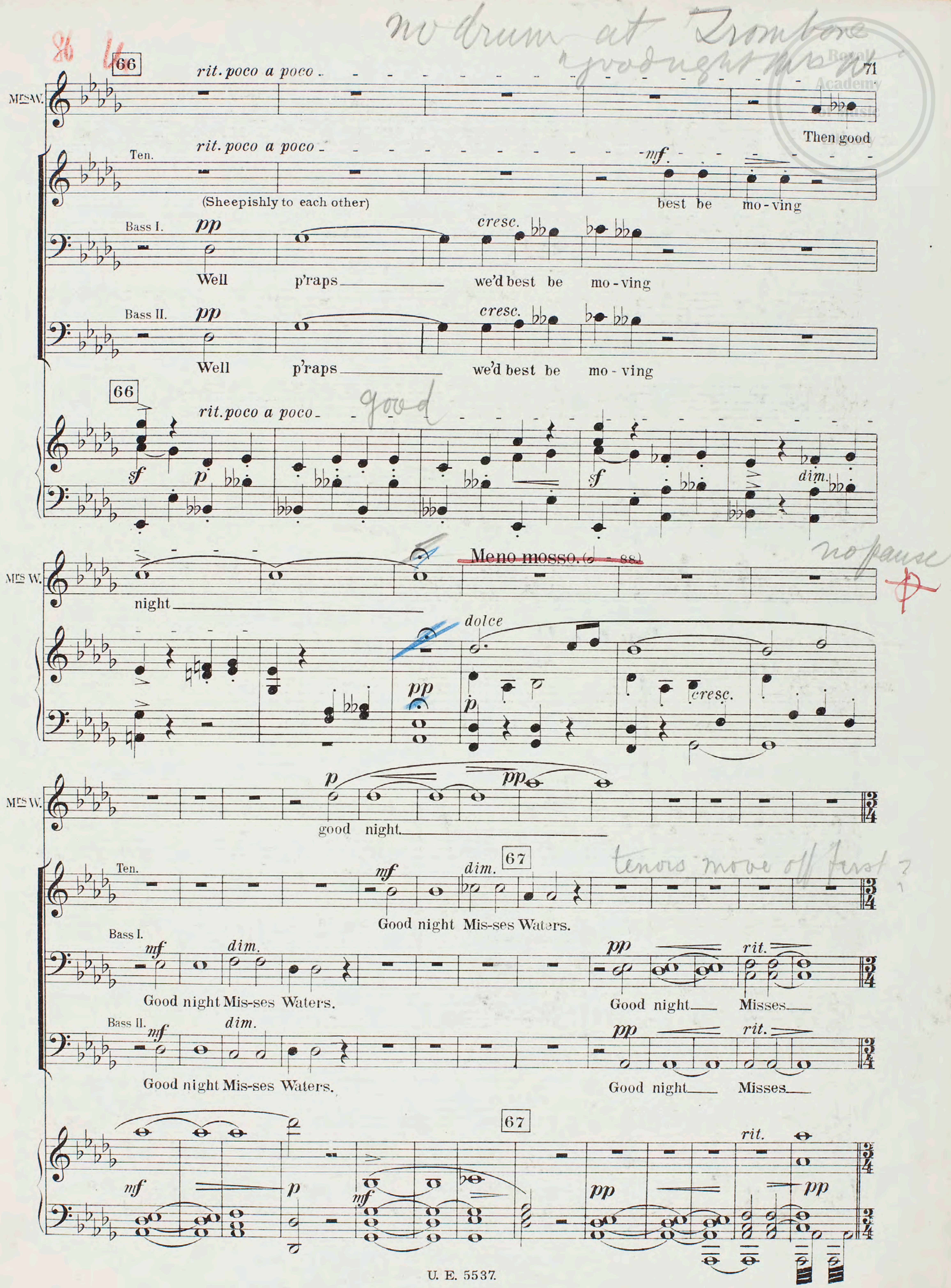
p *pp* *p*

(the men get up one by one)

Mrs. W. and sweet be your sleep

più sostenuto *a tempo* *più sostenuto* *a tempo*

p dim. *pp*



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72

Andante

Moderato. (♩ = 104)

Chor (Tenor) (more sentimentally than ever)

mf *cresc.*

O come, in my arms let me 'old thee, Con-tent in this

(they go off slowly)

pp

Waters.

pp

Waters.

Moderato. (♩ = 104)

p *cresc.* *mf* *cresc.*

(Mrs. Waters stops her ears and remains so till the music dies away) **Mrs. Waters** (speaking) Banjo off the line! Much they care!

f *rit.* 68

bo-som to lie, While 'ot flames of passion con-soom thee! O Ma-ry be mine, or I

f *rit.* *cresc.* *ff*

(The men are now off the stage: Mrs. Waters begins shutting the outside shutters, meanwhile calling the cat)

Mrs. Waters (speaking)

ad lib.

Pussy, pus-sy, pus-sy, pus-sy! Puss Puss Puss Puss! (Puss! Puss! Puss! Puss!)

die!

f *p* *pp*

Allegro. (circa 112.)

quasi parlando

ad lib. 3

Mrs. W. That cat won't come home to night, and no won - der! To

sf *sf*

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sost.

Mrs-W. hear a lot of Eng-lish-men sing-ing af-ter they've had a drop is e-nough to dis-hear-ten

Moderato. (imitating the men)

69

Mrs-W. all the cats on all the roofs in this is - land! "Oh

f *rit.* *sff* *p* *rit.*

(she has walked up the steps)

a tempo *rit.* *a tempo*

Mrs-W. come to my arms, let me hold thee, con - tent in this bosom to lie

a tempo *rit.* *a tempo*

pp *cresc.*

Mrs-W. *accel.* (♩ = 𝅗𝅥) *sost. ad lib.*

" As if any - one would do such a

accel. *cresc*

f marc. *colla voce*

70

Mrs-W. thing...! *ad lib.* Oh the im - per - ti-nence!

a tempo

f *sff*

*) Vivace. (♩ = 138.)
(Enters house and bangs door:) **Curtain.**

ff *mf* *cresc.*

stringendo *ff* *sf* *sff*

End of Part I.

Intermezzo.

⊕ Vivace. (♩ = 138.)
(Enters house and bangs door:) **Curtain.**

ff *mf* *cresc.*

stringendo *ff*

71

rit. poco *poco sost.*

f *cresc.* *ff*

*) If the work is played straight through without a pause (see Note at commencement) omit the following 13 bars and continue at Vivace ⊕. If played in two parts, with pause between, the 2nd Part should begin at **Scene I Part II**, page 78 or if a Prelude is required begin at **Adagio**, 4 bars before N.r 73 in the **Intermezzo**, page 75.

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92.

(pp) *rit.*

sf *p* *dim.*

Andante.
espress.

(pp)

72 *rit.*

Più Adagio.
cantabile

sf *dim.* *pp*

cresc. *mf* *dim.* *p* *rit.* *pp*

Adagio.
espress.

rit.

73

Andante.
espress.

mf *f* *pp* *p*

dim. *p* *pp*

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sf *dim.* *più f* *rit.*

a tempo 74 *poco a poco cresc.*

pp *pp*

espress. *f*

p *dim.* *poco rit.* *a tempo*

pp *p*

75

tr *tr*

pp *cresc.* *marc.* *mf*

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tr

cresc.

f

dim.

76 *marcato*

p

pp

tr

sf

ff

dim.

pp

rit.

Poco meno mosso.

77

pp

pp

Harp sforzer + bells

rit.

ppp

a tempo

f

rit.

dim.

pp

7 sharp weak

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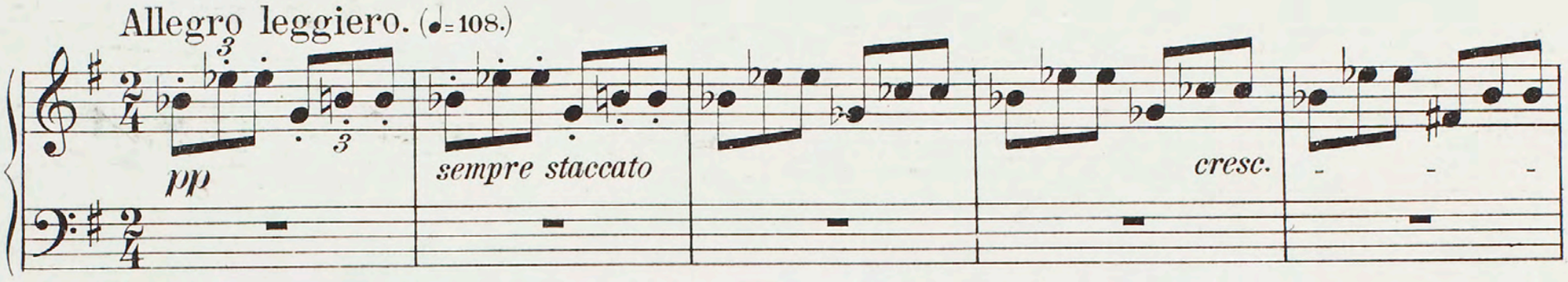
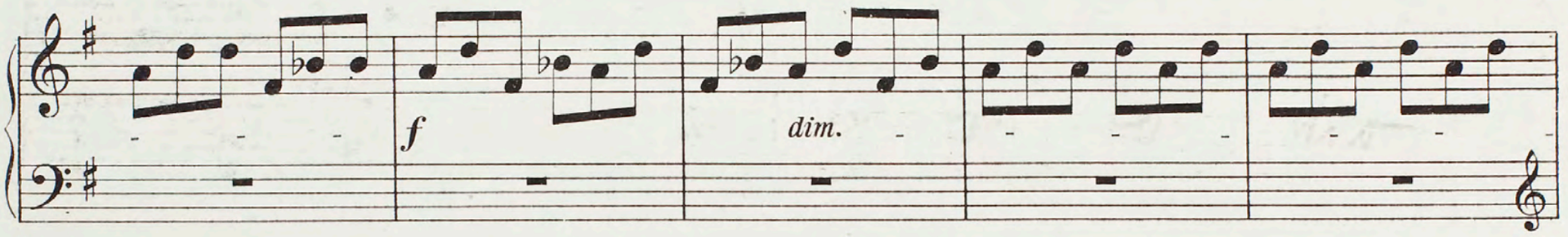
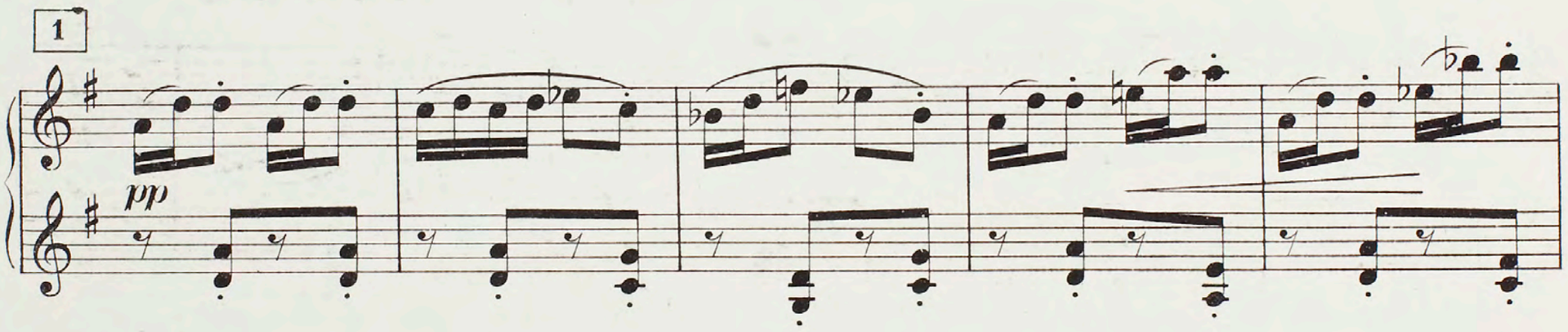
Part II.

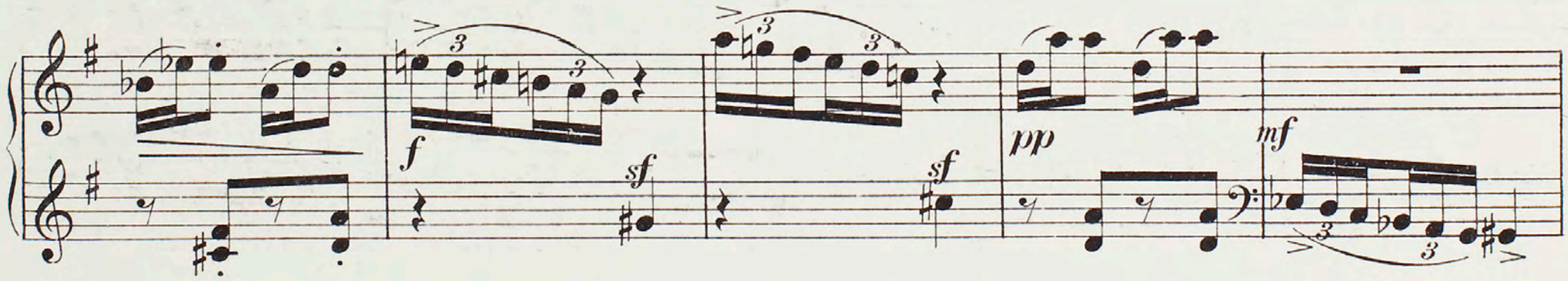
Scene I.

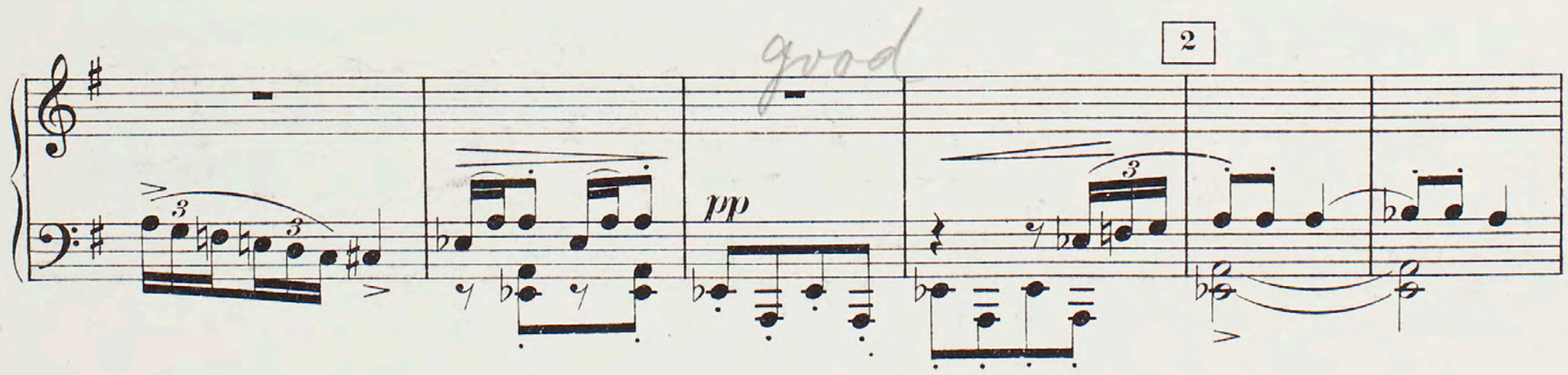
The curtain rises, disclosing the interior of the kitchen at "the Beehive;" a staircase runs up the right side of the back wall; centre of back wall the entrance door; to the left of door a window about 5 feet above the garden level. Right wing, well forward, a big cupboard; left wing, close to footlights, a small cupboard, on the outside of the door of which hangs a small looking glass; beyond that the range; beyond that again entrance to scullery. In centre of room a big table; little wall-cupboards here and there. Time 2.30 a. m. Outside is moonlight, so that the room is not quite dark.











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tremolo marked

dim. pp cresc. mf

3

p cresc.

sf dim. p 3 3 pp

(squalling of cats, followed by furious spitting)

cresc. espress. mf molto rit. f dim.

4

p pp cresc.

(cats as before)

espress. molto mf cresc. f dim. rit. pp

(the window has meanwhile gone up softly: Travers' head appears)

(he listens)

Travers.

If those cats dont wake her she must be a sound sleeper!

p *pp*

(clambers up)

Tr.

All qui - et... gent - - ly!

pp *pp*

5

Tr.

gent - - ly does it!

mf *p* *pp*

Benn. (outside window, nervously)

Here's the mo-ney! (hands it) How do you feel?

Travers (cheefully)

As if I'd been burg-ling all my

pp *p*

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Tr.

life! won - der_ful the way a square meal 'll make a man of you!

mf *p* *tr* *sf*

standing up

(Travers begins taking off his boots)

6

Benn.

Take your time! There's no

f *sf* *mf* 3 *marcato* *dim.* *pp*

B.

hur- ry and dont do a - ny-thing rash—

Travers.

Dash that boot-lace! it's in a

pp

B.

Frighten her e-nough but not too much, and when I hear her scream

Tr.

knot!

fp 3 *cresc.*

B.

7

then I'll jump through the win - der.

Travers.

Right oh! but

7

pp

mf

dim.

Benn.(sentimentally.)

B.

No,

Tr.

won't she think it funny that you should be so han - dy?

p

mf

(grinning.)

B.

— it's my faith-ful 'eart watching o - ver her ev'- ry night! — She won't

pespress.

cresc.

pp

8

B.

know no bet - ter! O dear,

pp

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drum bad

B. loo-king on is jump - y work!

Travers.

Tr. Now

mp pp

Tr. — then, for - ward the Light Bri - gade!

sf p marc. p

(he vanishes) good

Benn. There's the stair, up you go!

9

p mp

dim. ppp attacca

Scene II. Travers deposits his boots near the foot of the stairs: his socks are full of holes. He begins creeping up the stairs on tiptoe; frequently stops to listen, and hurries on again, contriving to make a good deal of noise.

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Allegro leggiero.

Travers.

A

mf *tr*

pp

Tr. rick-et-ty stair can be scaled with-out noise, by giving at-ten-tion to swiftness and poise;

dim.

10

Tr. And one of the secrets, as ev'-ry-one knows, is

sf *pp*

Tr. hopping a-long on the tips of your toes.

But

dim. *tr*

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Tr.

some-how or o - ther an a - ma-teur feels he'd get a - long bet - ter if u - sing his heels,—

p *cresc.* *tr* *sf*

11

Tr.

I'm not in the Bal-let and wish I might put my my

poco rit.

(stumbles badly)

Tr.

thir - teen stone ten on the flat of my foot!

Più mosso.

poco rit. *tr*

p *f* *sf*

rit.

dim. *p* 1 *pp*

(loses and recovers his balance)

Travers. Tempo I. *(ma meno mosso)*

12

It's not quite so simple, this question of poise, but up to the pre-sent

pp *sf* *mf* *sf* *p*

(goes on again: all but falls over)

Tr.

not made a noise.

tr

rit.

pp

sf pp

(pathetically) **Meno mosso.**

poco rit.

The wor-ry and strain of it no-bo-dy knows, I seem to have stag-gers

poco rit.

p *cresc.* *mf* *dim.*

13 *a tempo*

(light is seen from above)

Più mosso.

ad lib.

and cramp in my toes!

she's co-ming!

tr *a tempo* *accel.* *colla voce*

pp *cresc.* *sf*

(he hurries downstairs and slips into the big cupboard)

and she's got a gun!

p *sf* *p* *pp*

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Scene III. (Clad in petticoat and shawl, her hair down, and her bare feet in slippers, Mrs Waters appears coming downstairs with a light in one hand, a gun in the other. She puts down light on table.)

Moderato. (♩= 96.)

pp

pp

Mrs Waters. 14

I thought I heard a noise,

dim.

pp

(she moves round to the cupboard and suddenly,

Mrs W.

but it must have ben my fan - cy, or perhaps it was the cat;

sf *p*

gun left hand

putting her shoulder to it, turns the key.)

(triumphantly)

Springs back & holds gun ready low down

Mrs W.

I've got you!

cresc. molto

sf *sf*

ff

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Mrs W. If you try to break out I'll shoot! Keep still now or I'll

15

(Mrs Waters laughs scornfully.)

Mrs W. fire!

Travers. Don't fire! its all right,

15

Mrs W. you'd better not! mind I've a gun, & it's pointing straight at you

Trav right as rain I'll not move

Mrs W. point it downwards there's a good girl take your pretty little finger off the trigger!

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Tempo I.

Mrs W. don't you try to break out! I'm go - ing to fire one bar-rel out of the

p cresc. *mf* *p cresc.*

19

Mrs W. win - dow but if you move I've got the o-ther one for you!

Travers (horrified)

My dear

19

mf *f* *f*

Mrs W. Just what I want to do (urgently)

Tr. girl, you'll rouse the whole place! Hear me be-

p *mf* *f*

Poco più mosso.

(in a loud and gabbling manner)

accel. 20

Tr. fore you let off that gun I'm not a burg - lar it's all a joke! I'm

accel. *p* *pp* *cresc.* *sf*

92

Molto allegro.

Mrs Waters. *ad lib.*

What's that? (impressively)

Tr. *stringendo*

do-ing it for a friend of yours name Har-ry Benn! It's

Molto allegro. *stringendo*

sff *mf* *sff*

Tempo I.

(Travers pushes the paper Benn signed under the door)

Tr. *poco sostenuto* *a tempo*

true as here I stand! here's my in-structions read' em! and if you'll step up to the

poco sostenuto *a tempo*

mp *sf* *p* *cresc.*

21

Allegro moderato. (♩= 104)

(tempo rubato colla voce)

(Mrs Waters snatches up the paper, glances at it, runs to window and peeps

rit.

Tr.

win - dow you'll see him in the gar-den.

rit.

mf *p* *pp* *cresc.*

out cautiously)

Mrs Waters. *poco sostenuto* (advances to cupboard)

I do see him! of all the dis-grace'- ful things!

a tempo

f *pp* *poco sostenuto* *sf* *cresc.* *f*

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Mrs W. Where did you meet Mis-ter Benn?

Travers. Last night we were talk-ing o-ver a

Mrs W. As u - glass

Tr. and he said he could get me a job here

Mrs W. Like his

Mrs W. im - mal go on!

Tr. Well, then he spoke of his lo-ving heart and The

23

(Mrs Waters suddenly comprehends)

Tr.

ad lib.

Bee - hive" being such a lone - ly spot ——— and how if he was to pro-tect you from a

p

Mrs Waters (angrily)

(with emphasis)

a tempo f

You needn't say more_ I quite un-der-stand... you ought to be punished the

Tr.

burg-lar

pp a tempo *sf* *sf* *trmm* *f* *p*

24

Mrs W.

pair of you!

(ruefully)

Tr.

I am be - ing punished, I'm get-ting the cramp in

f *dim.* *p* *pp*

Tr.

here pretty bad!

pret-ty bad!

p *dim.* *pp* *espress.*

(anxiously)

molto *sostenuto*

(Mrs Waters has evidently hit on a plan: she laughs to herself)

Tr.

What do you mean to do?

a tempo

pp

(insinuatingly)

p ad lib. *sostenuto* *rit.*

25

ad lib. *sostenuto* *rit.*

You look too nice to be hard on a man! Leastways as far as I can judge through this

pp *rit.*

dim. *pp* *colla voce* *rit.*

Mrs Waters. *f ad lib.*

If I let you out will you pro-mise to do ex -

a tempo

Tr.

crack!

a tempo *pp* *colla voce*

Mrs W.

act - ly as I tell you?

Tr.

I pro - mise, ho - nour

sf *p* *mf* *sf*

Mrs Waters unlocks the cupboard door; she and Travers stare at each other; she then runs over to the smaller cupboard, and slips on a neat white wrapper and cap, glancing at herself in the looking-glass. Travers backs towards the foot of the stairs where he deposited his boots, and pulls them on; smooths his hair down with his hand etc.

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Allegretto con delicatezza.

(♩ = ♩. *ma poco meno mosso.*)

26

Tr.

bright!

mf delicatamente

poco a poco rallen - tan - - do

p dim.

Mrs Waters. (aside)

p (♩ = 84.)

O dear! if I had known he was quite a young man I'd have put on more

pp sempre staccato

27

Mrs W.

clothes!

Travers. (aside)

p

What on earth shall I say, for the first little glimpse of her knocked me quite

27

Mrs W. Time was short but it wouldn't have ta-ken a moment to do up my hair!

Tr. flat! Fan - cy

28

Mrs W. There's some - thing yes there's something a-bout him I like!

Tr. try-ing to win such a glo-ri-ous crea-ture for sil - ly old Benn!

Tr. O Lord what a fool I must look! and I wish I had mended my

Mrs Waters.

There's something a - bout him I like and he's real - - -

Tr. socks!

no middle verse

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98

Mrs W. ly a ve - ry fine man!

Tr. mf 0 Lord what a fool I must look.

f There's something about him I real - ly

There's something about him I

mf And

p mf f dim.

Mrs W. like 29 a ve - ry fine man

Tr. p I wish I had mended my socks!

oh

I wish I had mended my socks!

29 p sf p sf p pp marc.

Mrs W. there's something a - bout him I like.

Tr. p 0 dear!

p cresc. mf p

30 Mrs Waters. p 0 dear, poco rit.

mf f dim. poco rit.

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pp a tempo

Mrs W. o dear if I had known he was quite a young man I'd have put on more clothes

Travers. pp a tempo

What on earth shall I say and on - ly fan - cy try - ing

cresc. -

a tempo

pp

cresc. poco a

cresc.

Mrs W. it would n't have ta - ken a mo - - ment if would n't have

mf

Tr. try-ing to win such a won-der-ful girl for an ass like old Benn. O what a fool,

mf

poco -

dim.

Mrs W. ta-ken a mo - - ment to do up my hair,

Tr. o what a fool I must look.

31

dim.

dim.

p

pp

U.E.5537.

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Mrs W.

poco sost. rit.

he's real -

Tr.

poco sost. rit.

O what a fool I must look

poco sost. rit.

pp

Ped.

a tempo

-ly a ve-ry fine man.

Tr.

a tempo

a ve-ry big fool.

a tempo

pp

p

(Mrs Waters takes up the gun again.)

32

dim.

pp.

Allegro moderato. (♩=96)

Mrs Waters (quasi recitativo).

I mean to give Mis-ter Benn the les-son of his life! I'm going to fire off this

f

sf

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Più mosso. (♩=120.) (Travers bursts out laughing)

Mrs W. gun and tell him I've killed you! Stop that noise,

accel. *accel.*

sf *f* *fp* *cresc*

Mrs W. he'll hear you!

ad lib. *a tempo* 33

Travers. Wait a mo - ment, we don't want a - ny - one

ad lib. *a tempo* 33

f *p* *mf*

Mrs W. (catches up doormat) Run up -

Tr. else to hear. Fi - re in - to that!

p *cresc.* *f* *p*

(Travers runs up stairs.)

Mrs W. stairs with it; I'm going to shoot you on the up - per lan - ding.

mf *sf* *ad lib.*

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Scene IV. (Mrs Waters runs up stairs after Travers.)

Moderato. (♩. = 84.)

p glissando mf p glissando 8 c major f p cresc.

34

accel. sf p ff * (report of gun) glissando c major a tempo f ff

35

(Mrs Waters rushes down screaming, gun in hand. Benn is seen vainly trying to climb through the window.)

Mrs Waters.

Mur -

mf glissando 8 f mf cresc. ff

(unlocks door) (throws open door)

Mrs W. - - der! Mur - - - der!

Benn. I'm coming! I'm coming! What

(enters thro' door)

p ff p cresc.

(Benn tries to enfold her: she eludes him)

(with ferocious triumph)

Mrs W. Burg——— lars! but it's all

B. is it? good heav'ns!

ff ff f

36

Mrs W. right.— I've shot him!

sfp f marc. sff f

(On the stairs Travers is peeping over the banisters: Benn is staring in

Allegro. (♩ = 108.)

Mrs W. **Benn.** (aghast). I heard someone moving so I lit the lamp, took my gun and

shot him!!

Allegro. (♩ = 108.)

ff mf dim. pp

front of him transfixed with horror.)

37

Mrs W. down I ran. I searched the place kit-chen... scull'-ry,..

p mf pp pp

(spoken)

Mrs W. no - bo - dy!

Benn (aside).

f

What a fear - ful tra - ge - dy!

Travers (aside).

f

O she's a won - der!

mf *pp* *f* *p*

Mrs Waters.

(dramatically) 38

Upstairs I ran a-gain, to look once more, to look once more, and there

pp *p* *f* *mf*

(ironically) (shrugs shoulders)

Mrs W. hiding behind a door was a man! a man! I

Benn. *f*

go on!

cresc. *sf* *p* *espress.* *pp*

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Poco più mosso. (♩ = 112.) (raises gun to her shoulder)

Mrs W. raised my gun like this,

B. take care!

Poco più mosso. (♩ = 112.) I shall be the next!

I took good aim like

sf sfp pp

(points it at Benn)

39

Mrs W. this,

accel. un poco

I fired!

(he runs away, stopping his ears)

B. take care! I shall be the next!

39

accel. un poco

sf sfp cresc.

(Mrs Waters stamps) (calmly)

Mrs W.

a tempo

and down he went like a stone!

Benn falls down

ff a tempo pp p

(Mrs Waters puts the gun in a corner)

Benn.

(overwhelmed) O dear! (he groans) poor fel-low!

Travers (aside).

I've seen a fun-ny

espress. mf mf p

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Mrs Waters. 40

You're full of pi - ty for the burg-lar but pray what a - bout me? (with sudden

Tr.

thing or two but no-thing half so fun-ny as the face of old Benn!

40 *mf* *dim.* *mf* *dim.*

Mrs W.

Where are you go-ing?

hope) (he moves towards the stairs. Mrs Waters bars the way)

Benn.

Per-haps the wounds are on-ly slight! To see if I can help him...

rit.

p *sf* *rit.*

Andante. (♩ = 66.)

Mrs Waters (raises hand solemnly) 41 (Benn

He's past help! I've killed him!

rit. *sost.*

p *sf* *p* *rit.* *ff* *sost.* *rit.* *pp* *a tempo*

staggers backwards)

Benn.

You've... killed him? but you cant be

ad lib.

Andante.

(Mrs Waters nods)

accel.

rit. *pp* *colla voce* *pp espress.* *accel.*

Allegro. (♩ = 112.)

Mrs Waters.

You come back! There's nothing to be done and what's more I'll

(with emphasis)

(he runs to stairs, Mrs Waters hauls him back)

B. sure...

Allegro. (♩ = 112.)

42

Mrs. W. have no wit-nes-ses I wont have my house get a bad name

poco sost. ad lib.

Mrs. W. this thing must be kept qui-et!

poco tranquillo

rit.

sost. un poco

a tempo

Mrs. W. As mere-ly a ques-tion of brains

(lightly)

Benn. (wildly) But how!

It

Travers. They talk a-bout the Emerald Isle

a tempo

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43

Mrs. W. mere - ly a ques - tion of brains

(aside)

B. can't be done! Am I dream-ing?

Tr. — but Ireland can't be greener than the face of old Benn!

43

mf *f* *dim.* *p* *sfp*

Tempo di Valse. (♩. = 58.)

(very cheerfully: and as if solilo quising)

(sits on table)

rit.

Mrs. W. let me think!... The first thing to do——

(pinches himself)

rit.

B. Will some-one pinch me—— a wake?

rit.

Tr. poor old—— Benn!

rit.

sfp *pp*

Tempo di Valse. (♩. = 58.)

p *mf* *p*

44

Mrs. W. is get rid—— of the bo - dy; I'll bu-ry him I think in the gar - den,

p *mf* *p*

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Mrs. W.

Benn (aside)

I've a nice bit of ground_

she's clean off her head and no won - der!

mp *p*

(to Benn)

Mrs. W.

_ be-hind the po - ta - toes; you'd bet-ter get to work at once.

pp

Mrs. W.

45

Why dig - ging the grave to be

Benn. (bewildered)

Get to work? What work?

too weak write up

45

sfp *sfp* *mf* *f*

Mrs. W.

sure! Rubbish!

B.

I don't know as I can dig... least - ways not a

p *mf* *dim.* *sf*

× accompany more

Mrs. W. it's a nice soft bit of ground and dig it deep e-nough, mind! la la la la

B. (aside) grave! O poor thing she's off her head, clean daft!

Travers. was there e - ver the like of her in this world!

pp *marc. la melodia* *cresc.* *f*

46 (Mrs Waters slightly sways to the music)

Mrs. W. la la la la la la - ter on when I'm finished I'll

B. Oh what on earth is to be - come of me

Tr. I would n't have missed it for a for - - - tune!

46

ff *p* *mf*

(she has fetched

Mrs. W. plant a few cab-ba-ges on top of him, I've more than I can do with

B. now! Am I dream-ing a hor - ri - ble dream?

Tr. So calm and col - lec - ted and sau - cy!

cresc. *dim.*

a spade from a corner and now hands it to Benn, who unwillingly takes it.)

Mrs. W. come a-long hur-ry up here's the spade, and while you're digging I'll clean up the

Travers. Poor old Benn this job dont seem to suit him at

p *dim.*

47

Mrs. W. mess

Benn. (fearfully) But how *poco rit.* are you going to get it down?

Tr. all

47 *poco rit.*

pp

Mrs Waters. (with decision) *a tempo* *f* drag it!

Meno mosso.

a tempo

f *sff* *mf* *sff* *sf* *dim.* *poco rit.* *p*

NB. This [illegible] page is changed, telescoped as you see but it only concerns Mrs Waters - The cue is unchanged.

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112 (At Mrs Waters imperative gesture Benn stumbles towards the door dragging the spade: at ⊕ he stops suddenly and the spade clatters to the ground.)

a tempo

f *dim.* *rit.* *pp* *pp*

Mrs Waters. (ironically)

48

(ad lib: sost) *rit.*

Moderato. (circa ♩=100)

Bless me, what nerves you men have! I don't be-lieve you'll be e-qual to plan-ting a po -

Mrs W. ta - to for a week, and the sun.. will be up di - rect-ly,

mf *sf* *dolce* *p*

Allegro. (♩=144)

49

(portentiously)

Mrs W. you'd best be off now and come back at mid-night

poco rit.

(pulls up spade & puts it behind dresser)

mf *a tempo* *sf* *p* *dim.*

(Exit Benn in a dazed condition.)

(calls after him as she closes door.)

Mrs W. you'll find me wai-ting and every-thing ready!

rit. *ad lib.* *sost.* *pp* *mf* *pp*

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Scene V. (Travers comes down stairs.–Day breaks gradually.)

Sostenuto.

Travers.

ad lib. *pp*

50

Allegro. (♩ = 132.)

I'd not have missed that, not to be made a Field-Mar - shal!

ppp

p

Mrs Waters (at window).

Just look at him sta-ring a-bout and his knees knoc-king!

p

(Travers looks over her shoulder)

51

(she starts:

Mrs W.

You need-n't push up so close! he'll see you!

p *mf* *p*

(Travers flattens himself against back wall)

Allegro moderato. (♩ = 112.)

(tempo rubato)

(impatiently) (she hastily

Mrs W.

ad lib.

Take care he's coming up to the win-dow!

Benn (outside).

Well! what now?

ad lib.

Misses Wa-ters!

Allegro moderato. (♩ = 112.)

sf *sfp* *f* *sfp colla voce*

arranges curtain to conceal Travers: Benn's head appears at window)

B.

keep on see-ing it ev'- ry-where

52

dodging behind the

f *mf* *marcato*

B.

goose-ber-ries and all o - ver!

rit. poco a poco

Just now when I looked up.

dim. *sf* *pp*

rit. poco a poco

B.

sost. a piacere

I thought I saw some-thing look - ing o - ver your

rit.

pp

rit.

Moderato. (♩ = 96.)

Mrs Waters.

53

Stuff and non-sense! It's just those nerves of yours! Come, be a man!

B.

sost.

shoul - der!

Moderato. (♩ = 96.)

sost. *a tempo*

53

f *sf* *sf* *p* *sf*

Stuff & nonsense covered

(Ben)

Tempo I. (♩ = 112.)

Tempo I^mo

What if somethings were to come creeping up be

Mrs W.

B.

ad lib.

3

Can-cy if something were to come creeping

Tempo I. (♩ = 112.)

sf

sfp

sf

pp marcato

Allegro vivace

B.

'ind you and catch old of you

Tr.

and catch hold of you

(box on ear)

f

54

a tempo

animato

mf

f

Allegro vivace (♩= 144.)

Mrs Waters (irritably to Benn).

1 bar

Don't car-ry on like a Jack in the box Mis-ter Benn! You're e -

bad

sf p

cresc.

sf

55

Mrs W. nough to give one the jumps! Pull your-self to-ge-ther

pp sf f

(raps down window)

Moderato. (circa ♩= 80.)

(severely, to Travers)

Mrs W. and go home to bed, do! How dare you take li-ber-ties with

sf sf sff sff

Grazioso. (♪= 144.)

Andante. (♩ = 80.)

Mrs W. me ?

Travers (humbly).

He put it in-to my head! I

Grazioso. (♪= 144.)

espress.

pp rit.

Andante. (♩ = 80.)

pp

56

Tr. ne-ver should have thought of such a thing my-self, I'm the qui-e-test best be-haved fel-low

mf p dim.

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Mrs Waters (smiling).

poco rit.

So I should have thought! from what I've seen to -

Tr.

go - ing.

poco rit.

pp *mf* *pp*

Allegro. (♩ = 136.) (ruminates)

Allegro non troppo

Mrs W.

night! Look here

pp *cresc.* *f*

57

Mrs W.

— this joke's gone far e-nough; I do believe his wits are lea - ving

p *pp* *mf*

Mrs W.

him, and he's none to spare! I'll just run af - ter him and ease his

sfp *pp* *p*

(she opens door, then recloses it with deliberation)

Mrs W. mind!

pp *cresc.* *e accel..*

ad lib.

Well! of all the mean tricks

sff *colla voce*

a tempo (animato)

Mrs W. he's co-ming back with a po - lice - man! **Travers** (whistles).

58

rit.

Phew!— that's a nas - ty one!

a tempo (animato)

pp

58

gliss. in Bb major

f

rit.

pp

(points to scullery)

ad lib.

Mrs W. Go in there and keep as still as a mouse.

a tempo

Tr. What shall you say?

pp

a tempo

p

Mrs Waters.

You'll hear! I'm not of - ten at a loss.

(Exit Travers into scullery.)

pp

attacca

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Scene VI.

Adagio. (♩ = 63.)

(Loud knocking at door.)

poco sost.

Più mosso. (♩ = 80.)

Adagio.

poco sost.

Allegro moderato.

Mrs Waters (flings door open).

59

(enter Benn and Policeman)

Well I'm sure! what do you two want at this hour of the mor - ning?

Benn (in an outburst). *rit.*

Allegro moderato. 59

rit.

Poco meno mosso.

(groaning)

B.

told him as how it was done in in-nercence and self de - fence, o dear!

rit.

rit.

Mrs Waters (frivolously). Allegro.

Policeman (spoken, on note, mechanically).

Well then of course I shan't say a - nything at all!

It's my duty to warn you that everything you say may be used in evidence against you.

Allegro.

Andante non troppo. (♩ = 76.)

60

(Policeman produces a note book: wavers between attempts at the official manner and extreme confusion of mind: evi-

Mrs W.

Pol. (mechanically)

Out - side your house I met this man 'ere, all white and trembling, and 'is 'air as you see it.

Andante non troppo. (♩ = 76.) 60

f *p*

dently new to his job.)

Pol. (working up)

and as 'e see me 'e fetched an aw'- ful cry

f *p* *cresc.* *sf*

Pol.

"take me, con-sta-ble," says 'e, "as soon now as la - ter, for if mur-der's been done at "the

agitato

ff *p* *f* *dim.* *pp*

61

(spoken on note)

Pol.

Bee - hive" I am the guil - ty cause!" Then was his very words!

f *p* *p* *pp*

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Benn.

Oh! you ne - ver was in dan - ger! the man 'd not have hurt a fly.

sf *dim.* *pp* *dim.*

B.

rit.

but how could you know!

62 Sostenuto.

Policeman. *ad lib.*

You 'ear 'im? now I ask you Misses

rit.

62 Sostenuto.

pp *mf*

Andantino. *(L'istesso movimento)* (♩ = 63.)

Mrs Waters (kindly).

(Mrs Waters has from the very first totally ignored the policeman, and is watching Benn with feigned concern)

Now— Mis - ter

Pol.

Wa - ters

up?

f

Andantino. *(L'istesso movimento)* (♩ = 63.)

p espress.

Mrs W.

63

Benn when you sit in the bar talk - ing non-sense by the hour and cal - ling for glass af - ter glass. I've

pp

pp cresc.

mf

Mrs W. *poco sost.* of - ten e - nough warned you. *a tempo* (shaking her head) and now it has come to

poco sost. *a tempo* *espr.* *p* *mf* *f* *p* *pp*

(sharply)

Mrs W. this! **Benn** (tragically). You'll

animato 0 that I should have lived to bring this trou-ble on the head I che-rish! *molto* *poco rit.*

sf *cresc.* *poco rit.* *pp*

Allegro. (♪ = 184.) 64

Mrs W. bring some-thing on your own head, some-thing hard with knots in it if you don't give

f *p*

Andante non troppo. *(poco più mosso)* (♩ = 88.)

(turning to Policeman)

Mrs W. o - ver! A man mur-dered here? why? there's not been a

f

(In the scullery a crash of china falling)

(smiling secretly)

Mrs W. soul near the place! Ex-cept a fel-low who called in just now asking for a

ff *dim.* *pp*

65

(walks to scullery door)

Mrs W. job, and from what I hear he's do-ing it nicely! Is that what you call plumbing and gas fit-ting?

pp *cresc.* *ff* *mf*

Allegro. (♩ = 126.)

(Travers emerges: Benn staggers backwards, as if he saw a ghost and falls against the constable)

mf *cresc.*

f *sostenuto* *ff* *rit. molto* *sff*

66

Adagio non troppo. (♩ = 72.)

Mrs Waters. (feigning surprise)

Allegro moderato. (♩ = 96.)

(to Travers)

Who else should it be? Is this the man who told you his good

Benn. *ff*

The ve - ry man!

Adagio non troppo. (♩ = 72.)

66

Allegro moderato. (♩ = 96.)

sff *dim.* *p* *mf*

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(to Benn)

Mrs W. word was more than e-nough to get you a job here? Then why all this

Travers.

That's him!

cresc. *f* *p* *pp*

67

Andante. (♪ = 132.)

Mrs W. fuss?

Policeman. (aside) *p* *rit.* Ah ha! I'll take this down

Benn. (mournfully) *cresc.* (takes out notebook) It must have been the drink.

67

Andante. (♪ = 132.)

(the policeman writes, till the word „love";

rit. *sf* *pp* *p* *p* *espress.* *pp*

con passione *f* *dim.* *p*

B. — or love — or love — there ain't much dif - ference be - tween 'em!

(Mrs Waters seats herself with an air of resignation)

he then stops and nods sympathetically)

f *dim.* *p* *dim.* *pp*

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68

B. *pp* *cresc.* *dim.* *pp*

Drink or love or love! There ain't much dif - fe-rence be -

Travers. (to himself) *pp* *cresc.* *dim.* *pp*

Drink or love or love! There ain't much dif - fe-rence be -

Policeman. (to himself) *pp* *cresc.* *dim.* *pp*

Drink or love or love! There ain't much dif - fe-rence be -

68

pp *cresc.* *dim.* *pp* (a cappella)

Mrs Waters. (aside)

mf *dim.*

O these men, they're all a - like!

B. *mf* *p* *cresc.*

tween 'em! First one glass, then an - o - ther glass

Tr. *mf* *p* *cresc.*

tween 'em! First one glass, then an - o - ther glass

Pol. *mf* *p* *cresc.* *f*

tween 'em! First one glass, then an - o - ther glass and be -

mf *p* *cresc.* *f*

(the men put their hands on their foreheads)

Mrs W. *mp* *cresc.*

Sol-dier sai - lor or po - lice - man they're all a

B. *pp* *pp* *cresc.*

your head's all muz-zy! _____ all muz-zy!_ Drink or

Tr. *pp* *pp* *cresc.*

fore ya know where ya are your head's all muz-zy! _____ all muz-zy!_ Drink or

Pol. *pp* *pp* *cresc.*

fore you know where you are your head's all muz-zy! _____ all muz-zy!_ Drink or

pp *pp* *cresc.*

69

Mrs W. *f* *mf* *cresc.* *f*

like_ young or old _____ rich or poor_____ and you

B. *f* *mf* *cresc.* *f*

love_ First one look, then an - o - ther look, and be -

Tr. *f* *mf* *cresc.* *f*

love_ First one look, then an - o - ther look, and be -

Pol. *f* *mf* *cresc.* *f*

love_ First one look_____ then an - o - ther look,_____ and be -

69

f *mf* *cresc.* *f*

(the men pat their hearts in rhythm with the word "thumpy.")

Mrs W. — *p* — al-ways know where you are for O ____ — *più f* — these men! they're all a - like ____ — *p* — sol-dier;

B. — *p* — fore you know where you are your heart's all thum - py ____ all — *pp* — *mf* — *pp* — thum-py!

Tr. — *p* — fore you know where you are your heart's all thum - py ____ all — *pp* — *mf* — *pp* — thum-py!

Pol. — *p* — fore you know where you are your heart's all thum - py ____ all — *pp* — *mf* — *pp* — thum-py!

espr. — *p* — *pp* — *p*

70

Mrs W. — *cresc.* — sai - lor or po - lice-man they're all a - like ____ — *mf* — *dim.* — they're all a -

B. — *p* — *cresc.* — thump - y thump - y — *mf* — *dim.* — it must have been the drink ____

Tr. — (to Benn) — *p* — *cresc.* — thump - y thump - y — *mf* — *dim.* — it must have been the drink ____

Pol. — (to Benn) — *p* — *cresc.* — thump - y thump - y — *mf* — *dim.* — it must have been the drink ____

70

cresc. — *mf* — *dim.*

Mrs W. like they're all a - like.

B. it must have been the drink or love no doubt it was the drink

Tr. it must have been the drink or love no doubt it was the

Pol. it must have been the drink or love

Mrs W. O these men are all a -

B. or love there aint much dif - fe-rence be-tween drink

Tr. drink or love there aint much dif - fe-rence be-tween drink

Pol. there aint much dif - fe-rence be-tween drink

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W. W. They're all ... a like ... O these men — they are

B. for O .. there ain't much difference ain't no differenc

T. love for O .. there ain't no difference ain't no differenc

P

W. W. all — a - like O these men

B. between drink and love no difference at all

T. between drink & love no difference at all

B. between

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12°

Mrs W.

B.

Tr.

Pol.

Mrs W.

B.

Tr.

Pol.

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* (the men desperately to each other)

Mrs W. like sol-dier sai-lor or po-lice-man no dif-fe-rence be-tween 'em

B. and love there aint no dif-fe-rence be-tween 'em

Tr. and love there aint no dif-fe-rence be-tween 'em

(to Mrs Waters, with importance)

Pol. and love there aint no dif-fe-rence be-tween 'em I've got

Mrs Waters. (suddenly springing up, angrily to policeman)

Allegro moderato. (*tempo primo*, ♩ = 96.)

How dare you come bursting in-to o-ther people's

Allegro moderato. (*tempo primo*, ♩ = 96.)

Mrs W. hous-es talking of mur-der and such-like on the word of a

Pol. Where's that bleed-ing

72

Mrs W. man who doesn't know when to pull up?

I swear I'll report you!

Benn (to Policeman).

f *ff*

but if there aint no corpse? stow it!

Travers (to Policeman).

f *ff*

You fool there is no corpse! stow it!

Pol. corpse!

f

I want to see that corpse!

72

f *sf* *mf* *f* *p*

B. stow it!

animato

Tr. stow it!

Pol. (solemnly) Are you pre-pared to swear there aint no corpse on these premises?

sost. *rit.* *animato*

ff *mf* *cresc.* *sff* *p* *rit.* *sost.* *f* *animato*

glissando C major.

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Poco più mosso.

Mrs Waters.

p *cresc.* *f*

Not at pre-sent, but soon there'll be two if you dont clear out quicker then you

p *cresc.* *f* *sf*

73

Mrs W.

came and dont you bul-ly me for I'll not stand it!

Policeman. *f*

This case aint been cleared

73

p. *cresc.* *mf*

Mrs W. *f*

I've no patience! I've no patience!

Benn.

It was all a mis-take let's be mo-ving, let's be mo-ving!

Travers (to Policeman). *f*

You be mo-ving, you be mo-ving!

Pol. *f*

up To my li-king, to my li-king!

cresc. *f*

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Mrs W. *p* *cresc.* *f*
talk it o - ver with your wife, and will you kind - ly step out - side be

B. *mf* *cresc.* *f*
Oh! am I drunk or on - ly me - lan - cho - ly mad per -

Tr. *mf* *cresc.* *f*
Lord! dont you see that Benn was drunk or ra - ving mad per -

Pol. *mf* *cresc.* *f*
I ra - ther fan - cy you may 'ear of this a - gain you

ffp *cresc.* *f*

Mrs W. *ff*
off quick!

(Mrs Waters pushes out policeman and Benn, and shuts the door)

B. *ff*
haps both!

Tr. *ff*
haps both!

Pol. *ff*
mind that!

animato

ff *f* *cresc.*

ff *accel.* *mf* *cresc.* *ff*

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Scene VII.

Allegro moderato. (♩= 116.)

Mrs Waters.

there, that's done! I hope I'm going to

Mrs W.

have a lit-tle peace at last! The men are gone cra - zy!

(Mrs Waters lights a spirit lamp and begins breakfast preparations which go on thoughout the scene until she bids

L'istesso movimento. (♩= 116.)

Travers.

Talk a-bout the se-ven won-ders of the world,— or are there eight of them?

75 him sit down.)

Mrs Waters. (ironically)

Thank you kind - ly but when the coast is

Tr.

a - ny-way you beat the whole lot.

75

Mrs W. clear off you go Mis-ter Ned Tra-vers.

Travers. (in a subdued manner)

Is n't there

Tr. a-ny lit-tly job I could do for you while I'm wait - ing

cresc.

76

Mrs Waters. (indifferently)

The

Tr. just to make a - mends?

76

Mrs W. boi - ler tap's ra - ther stiff, you can see to

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(Travers kneels on hearth and begins seeing to tap.)

Mrs W. that if you like!

f pesante *poco rit. e dim.*

Poco meno mosso.

Travers. *dolce*

77

Fan - cy your lit-tle hands drag-ging a-way at a

espress. *pp* *cresc.* *p*

Mrs Waters. (aside)

There's a nice bit of ba-con in the

Tr. thing like this!

dim. *p* *pp*

Mrs W. lar - der and the jam. They tell me the ar - my lives u-pon

animando *pp* *cresc.*

Tempo I.

Mrs W. jam but they don't get my home made goose-ber-ry or a-ny-thing

mf *f* *p*

78

(goes to a cupboard)

Mrs W. like it!

Travers.

f that's

rit. bet-ter!

78

f *dim.* *rit.*

Poco meno mosso.

Tr. *dolce* Now it 'll turn to a wo-man's hand

rit. *rit.*

p 3

Sostenuto.

Tr. as ea-sy as a man

rit. *ad lib.* will!

mf *pp* 3 *rit.* *dim.* *pp*

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Andante. (♩=76.) 79

(Travers gets up: silence: mutual consciousness.)

pp *mf* *p* *dim.* *poco rit.* *pp*

Tempo I.

(Mrs Waters rouses up and goes to table.)

Poco sostenuto.

Mrs Waters. (over her shoulder).

rit. *ad lib.* *rit.*

You may as well have a lit-tle break-fast before you go.

rit. *rit.*

mf *dim.* *p* *pp*

(they sit down: she ~~pours out tea~~. Travers quite at his ease again)

a tempo molto espress. *rit.* *marc.*

mf *dim.* *p*

Mrs Waters. (conversationally)

a tempo animato

Why don't you get some re-gu-lar work?

80

Travers.

Ea-si-er said than done!

a tempo

80

mf *p* *cresc.*

(emphatically)

Tr.

But mind, I'm no beggar; such as it is I pay my way.

I pay my way!

81

Mrs Waters. (mischievously: holding out her hand).

(grins)

Hand it o-ver to me,

Tr.

By the by— I've hard-ly earned old Benn's money.

81

(Travers gives her the money very slowly; their hands meet: he prolongs matters.)

Mrs W.

and when I'm ti-red of the joke I'll let him have it.

rit. poco a poco

rit. poco a poco

mf espr.

Meno mosso.

Travers. (softly)

Soft hands— you've got!—

dim.

pp

Molto sostenuto.

Tr.

— no won-der Benn was des-per-ate! — I' daresay I'd have

rit. colla voce

p pp

(Mrs Waters looks away; then opens table drawer

82

rit. Tempo I ma più animato.

Tr.

done the same — in his place!

rit.

pp pp cresc.

and puts the 3 sovereigns in it, shutting drawer again smartly, as though to clear the air.)

f

Mrs Waters. (sensibly)

But a man like you can sure-ly find work'.

mf dim.

holding his tea cup

83 **Travers.** (leaning back in his chair, hands in pockets; he shakes his head, eyeing Mrs Waters).

poco rit.

There's on - ly one job I'm fit for now that I'm too old for the ar - my.

poco rit.

p *cresc.* - - - - *sf*

(finishes his tea)

Mrs Waters. (lightly)

Real - ly! and what job may

a tempo

p *sf* *sf* *p*

Mr. W. is offering tea pot for second cup

Mrs W.

that be?

stops dead after "Landlord"

pp *cresc.* - - - - *f* *dim.*

84 **Travers.** (looking at the ceiling, simply).

(goes on eating)

sostenuto *rit.* - - -

Land-lord of a lit - tle coun - try - house.

rit. *sostenuto* *rit.* - -

p *pp*

I off the a

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(Mrs Waters stares in utter astonishment, then rises with dignity.)

Moderato. (♩ = 96.)

Mrs Waters.

Good morning!

85

(Travers remains sitting; she makes a gesture of dismissal)

Travers. (confidingly).

poco animato

I'm a home-like chap, and as

poco rit.

poco animato

Mrs Waters (ironically polite, over her shoulder).

rit

No doubt you are!

Tempo I.

Tr.

strong as a horse...

Tempo I.

rit.

cresc.

mf

glissando

(Travers gets up slowly: Mrs Waters moves towards the door, as if to open it.)

Mrs W.

good morning!

(with feeling)

Tr.

poco animato

I nev-er asked a girl to have me yet, for I

poco animato

espress.

(wavering)

Tempo I.

poco rit.

86

Mrs W. — in - deed! good-morning!

Tr. — ne-ver met one I wan-ted till now.

poco rit.

Tempo I.

poco rit.

86

p *pp* *pp* *sf* *p*

Andante. (♩ = 76.)

Travers (rather offended)

(penitently)

All right! I'm go - ing! No of - fence was meant!

f *sf* *mf* *p* *pp*

(with regret)

poco sostenuto *rit.*

Tr. — All the same I ask your par - don, and I won't come back a - gain.

poco sostenuto *rit.* *espress.*

p *p* *dim.*

(Mrs Waters busies herself at a side cupboard, her back turned to Travers)

Moderato. (♩ = 96.)

(involuntary gesture on the part of Mrs Waters)

87

stringendo

Mrs Waters.

(confidentially)

If you're

a tempo *accel.*

Tr. — but I would like to hear how Benn takes the joke!

stringendo

espress.

Tempo I. (♩ = 96.)

accel.

87

pp *p* *mf* *p*

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Allegro non troppo. (circa ♩= 116.)

Mrs W. pas-sing this way and chance to look in, I'll tell you.

rit. rit. cresc. tr f

(Travers executes, behind Mrs Waters back, a few steps, signifying his delight.)

Travers (eagerly).

a tempo

I'll look in this day

a tempo p scherzando mf dim.

(they shake hands; he lingers)

Tr. week! That soste-

soste-

poco rit.

Mrs Waters. poco rit.

What would? (slyly)

nuto a tempo poco sostenuto

Tr. would be the best joke of all! For him to come round one

nuto a tempo poco sostenuto

pp poco rit. p

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144

Tr.

rit.

sostenuto ad lib.

eve-ning and find me land-lord think it o - ver.

rit.

colla voce

mf *p dim.* *pp* *sostenuto* *mf*

Mrs Waters (gently).

Allegro non troppo. (♩ = 104.)

rit.

sostenuto

I'll think it o - ver when you're gone

rit.

sostenuto

dim. *pp* *sf*

(gaily)

Mrs W.

89

now go! **Travers** (softly). This is a licensed

If I should be pas-sing this eve-ning?

a tempo espress.

89

pp *pp*

Mrs W.

house, free to all!

(pressingly)

Tr.

Are you sure you would - n't

sempre tranquillando

mf *f* *p*

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(very simply)

Mrs W. *rit.* No! I should - n't

Tr. mind.

espress. *mf* *dim.* *rit.* *pp*

not too fast

Moderato tranquillo. (♩= 96.)

Mrs W. mind!

Tr. When the sun is set - ting and the shadows grow-ing long, it's a

Moderato tranquillo. (♩= 96.)

molto dolce *pp* *p* *mf*

91

90

Mrs W. In the

Tr. plea-sant time to walk and talk with a friend.

90

dolce *p*

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Mrs W. wood the paths are strips of vel - vet, fai - ry green, edged with sil-ver where a ti - ny brook gleams

Tr. In the wood the paths are green.

wood the paths are strips of velvet, fairy green

91

p *mf* *dim.*

Mrs W. up through the ferns. Oh! It's a plea-sant time.

Tr. And a mass of ti - ny flo-wers bright as jew - els you're sure you

92

p *pp*

Mrs W. O no, I shall not mind! When the sun is set - ting and the

Tr. will not mind? When the sun is set - ting and the

poco rit. *a tempo*

p *mf* *p*

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Poco meno mosso.

Mrs W. shadows growing long, that's the time to walk with a friend

rit.

Tr. shadows growing long, that's the time to walk with a friend and

(tenderly)

O I'll be coun-ting the

rit.

92

Poco meno mosso.

mf

dim.

pp

delicatamente

Mrs W. good-bye then un-til this eve-ning,

(again they take each others hands)

good - bye till this

Tr. hours till I meet you this eve-ning,

good - bye till this

espress.

p

(Exit Travers: Mrs Waters shuts the door and think-

rit.

Mrs W. eve - ning!

rit.

Tr. eve - ning!

molto sostenuto

rit.

p

dolce

pp

ing, and smiling to herself, slowly walks up the stage.)

poco rit.

93

a tempo

rit. - - - *molto*

dim.

pp

ppp

Scene VIII.

Mrs Waters runs to the little cupboard, unhooks the mirror and examines herself, smiling, turning her face this way and that: suddenly she starts: (at ⊕)

Andante. (♩ = 60.)

Allegro. *(l'istesso movimento)* (♩ = 𝅗𝅥)

tr

f

pp scherzando

Andante. (𝅗𝅥 = ♩)

Mrs Waters.

A wrin - - - - - - kle! but on - ly a

rit. poco

sf

p

94

Mrs W.

lit - tle one and af - ter all one isn't a girl; not in years at least!

rit. molto

espress.

rit. molto

mp

(thoughtfully)

Mrs W.

Spring - time the on - ly pretty ring——

a tempo

espress.

pp

rit.

mf

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Tempo I. (joyously) *poco sost.*

Mrs W. — time!... Who cares

mf a tempo *poco sost.* *f*

95

Mrs W. what a sil - ly old song says!

mf *rit.*

Meno mosso. *(largamente)* (circa ♩ = 52.) (with passion)

Mrs W. Sum - - - - - - - mer

p *p*

96

Mrs W. sum - - - mer's the time for me!

f *p*

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Mrs W. Spring has a bright smi - ling face, and a

p *f*

Mrs W. cru - el heart to de - ceive!

p

change Orch.

Mrs W. Sum - - - mer's the time for

stringendo

mf *cresc.* - - - - - *f* *dim.* - - -

Tempo I. (♩ = 60.) 97

Mrs W. love! Ah! the

p *dim.* - - - - - - -

too fast

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Mrs W. long hot days, the still cool nights,

pp

Mrs W. beau - ty and full - ness all a - round you, in the

pp

Mrs W. star - ry sky, on the tee - ming earth,

Mrs W. ben - ding to-ward you la - den branch - es the

f

p

98

Mrs W. ripe fruit yours for the pluck - - ing!

mf

Mrs W. Sum - - - - - - - - mer

poco a poco stringendo

p *cresc.*

Mrs W. sum - - - mer's the time for

f

(She begins to move rhythmically, glancing at herself in the hand-glass which she holds before her with outstretched arm and lets sink again.)

Più allegro. (♩ = 92.)

99

Mrs W. love! for the world is still young in the summer,

ff *p* *sf* *p*

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Mrs. W. young in the sum-mer, and laughs and sings like the

sf *p* *cresc.*

Mrs. W. young hot is the heart of sum - mer, and her

f *mp* *cresc.*

100

Mrs. W. pul-ses are throbbing and dancing for joy like the waves that dance to the

f *f* *f* *p*

Mrs. W. sun, like the stars that dance to the

f *f* *cresc.*

101

(The room is suddenly flooded with sunshine; Mrs. Waters throws open the win-

Mrs. W. night!

ritardando

ff sff ff pesante

Sostenuto. (♩. = 48.)

dow)

Allegro vivace. (*l'istesso movemento*) (♩. = 𝅗𝅥. = 48.)

(She begins dancing to her own reflection, holding the mirror high above

Mrs. W. Sum - mer! Sum - mer's the

sff f

her face; the door opens and Mary Ann appears, unnoticed, in the doorway; with her bundle; she stares in blank astonishment.)

Mrs. W. time for love

Mrs. W. the time for love!

ff dim. p

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Mrs. W. 102 Dan - cing

*) Mary Ann. I nev-ver did 'oo'd 'av thought it!

102 f

Mrs. W. dan - cing dan - - - - - cing for joy

M. A. she's cra - - zy! Well! if the

Mrs. W. at the com - ing of Sum - mer

M. A. Mis-sus can kick 'er 'eels so can I!

ff ff

*)(to be spoken loudly if the performer is not a singer)

(Mary Ann starts a grotesque dance in the background: Mrs. Waters, pirouetting, suddenly sees her, and stops dead, leaning against

Mrs. W. Sum - mer that's the time!

stringendo

sempre ff

103

the big cupboard, breathless)

Mrs. W.

Andante.

ad lib. (with dignity)

sostenuto

Mary Ann! What are you

rit.

sostenuto

sff *mf*

Allegro vivace.

(sternly)

Mrs. W. think - ing of? get to your work at once.

animato

f *colla voce sf*

ff

marc. il basso

(Mrs. Waters gathers her wrapper round her and runs up stairs hastily. Mary Ann flops down on the hearth with a grin,

Curtain.

104

touching her forehead significantly.)

sff *sff*

End of Opera.

dead, leaning against

sostenuto

What are you

sostenuto

earth with a grin

sff

End of Opera

Sir H:

p 25 last rue it

56 (4 after 50) and yet

75 Start of Briars & Bushes

76 Line 4

106 Killed him.

11. Chorus & all

Concertina 10.30

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Rawalon) tall about

Things done in Strings (all) (+)

× Come be a man 53
× Cut at abba
× End of 4th (71)
× { Stow it >
× { are ye prepared?
× Old repeat ont
× New " in
× No doubt ye are
+ Mutual conversation
+ Doodle
+ Trial
~~Fancy if something~~

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March 21st

All judging seen to up to
end of Walze (Memo m... p...)

Select [illegible] & [illegible]
Part

F. Sim
~~Stuff [illegible]~~ 257
~~[illegible]~~ 261

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Telegrams: Smyth, Mayford.

13th March 192-

Dear Mr. Ranalow Ups to the 2nd Scene P:t II the only changes are to be found in the bottom line of p 49 "signed" and p 80 "gently"

The stairs scene never came off because of the breaths. Then I have corrected & the thing is to be sung as quick as possible (almost patter) till "It's not quite so simple" — & begun at the footlights. He moves towards stairs at "But somehow or other" & his very first step as it is the crash at "Più mosso" —

As ya will see the change p 80 is merely a transposition & effects a good cut (one bar "I'll not move" & different, only) — however I want

expatiate. I could have sent you a new copy (to be had at L. & Continental Pub Co. 40 Gt. Marlboro' St) but sending you this one will show you better where the changes are if you just follow the thing! The 1st Perf is 30th ~~of~~ March & the 2nd & 3rd at the Matinee & Eve Performances. April 1st.

Yours ever sincerely

Ethel Smyth

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